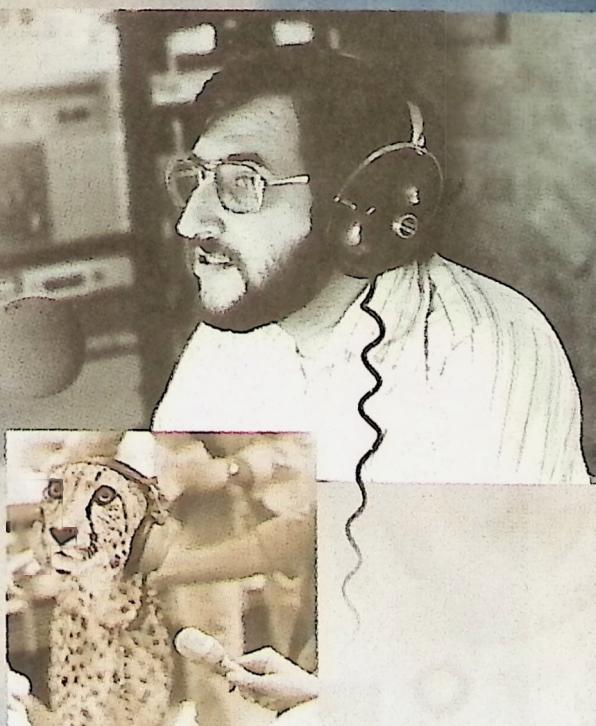


JEFFERSON

Monthly

**Celebrating
the Climb**

**Thirty years
of striving at
Jefferson
Public Radio**



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in a
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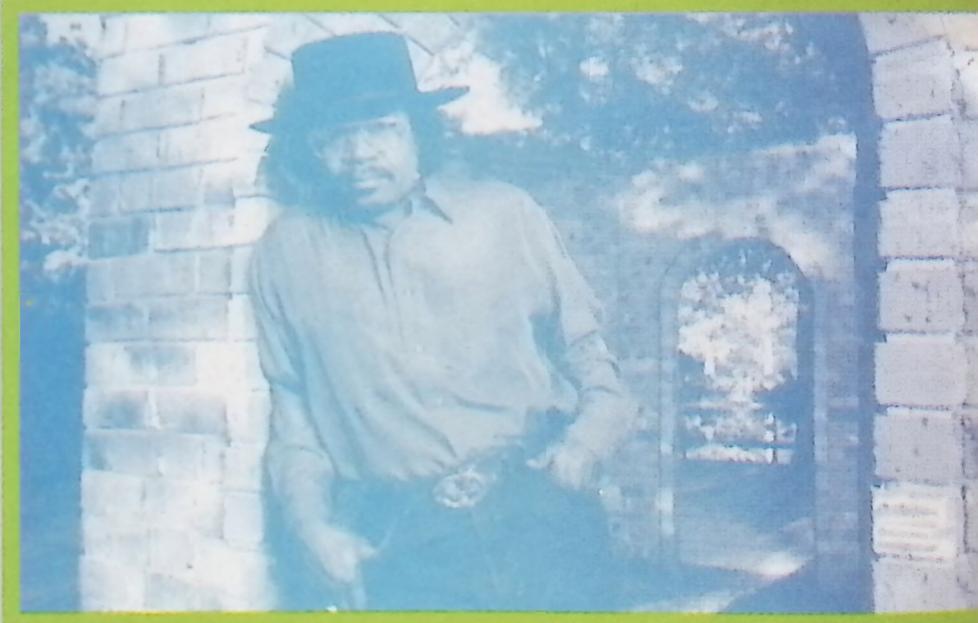
“Buckwheat leads one of the best party bands in America; he can pump out zydeco two-beats or shift into rolling 12-bar blues, steaming all the way.”

— *The New York Times*



“Buckwheat Zydeco is a roiling gumbo of zydeco, funk, R&B, blues and riproaring rollick and roll!”

— *Philadelphia Inquirer*



Since 1979, Buckwheat Zydeco has become synonymous with the good vibes, party music that is zydeco. Creole accordionist Stanley “Buckwheat” Dural, Jr. has taken zydeco music from Louisiana’s bayou country into the musical mainstream with thirteen albums, four Grammy nominations and numerous high-energy festival tours. Buckwheat Zydeco took up where zydeco pioneer Clifton Chenier left off – creating stomping, bluesy, squeeze box pumped dance riots.

Tickets

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Swami Beyondananda brings humor disguised as wisdom to the Unitarian Fellowship in Ashland on May 8th. See Artscene, page 34.

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ON THE COVER

CENTRAL PHOTO: JPR Director of Engineering Darin Ransom climbs the KSOR transmitter to do critical repairs. Photo by Assistant Director of Engineering Jim Sute. **INSET PHOTOS:** (Upper left) Tom Olbrich recorded the Pacific Ocean for sound effects used in JPR's science fiction drama series *The Curve of Wonder*. (Center left) Barbara Johnson, JPR's Traffic Director in the '80s. B.J. kept our programming together! (Center right) JPR Executive Director Ron Kramer without grey hair. (Lower right) In 1981 the Wildlife Safari visited JPR, bringing this unusual and mellow interview subject, a cheetah. She didn't say much, but did manage to purr on the air.

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JEFFERSON

Monthly

MAY 1999

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Thirty years of striving at Jefferson Public Radio

Thirty years ago this month, a tiny 10-watt radio station signed on the air, broadcasting from the basement of what is now Southern Oregon University. No one could have predicted then that KSOR would overcome enormous obstacles to grow into one of the most creative and passionately supported public radio operations in the nation: Jefferson Public Radio. With gratitude for the thousands of people across the region whose time and

talents have made this unlikely success story possible, we look both forward and back to celebrate the anniversary with a variety of special remembrances and features.



INSET: Former News producer Dawn Nestor in her "office."

Former News producer Joe Follansbee edits a story the old-fashioned analog way—a dying art in the digital age.

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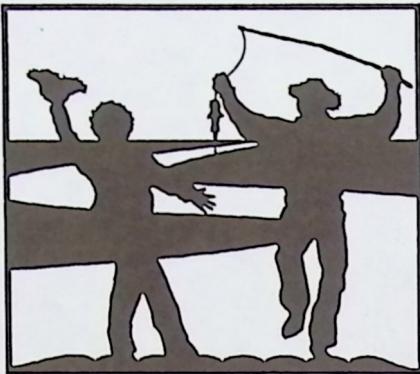
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TUNED IN

Ronald Kramer

Milestones

On May 21st JPR celebrates its 30th birthday. In preparation for marking the occasion many of the staff at JPR have been engaged in reviewing our past and articulating our vision for the future.

Elsewhere in this issue you'll find photographs, articles, remembrances and a variety of other materials which chart our past thirty years' activities.

Coming within a few months of my own 25th anniversary at JPR, the long look backward has been both professionally and personally gratifying. Going through our archives to help prepare for our birthday has been an interesting, and at times awing, experience.

In one sense JPR's history is contained in many file drawers of letters, contracts, and photographs. While reviewing these materials I was struck by how many things I recalled in vivid detail and, equally as frequently, how many events I had completely forgotten. A radio station is, after all, a myriad of small details. Ephemeral individual programs, advancing second by second, are our very existence. But it is the correspondence and program logs, which record the purchase, creation, scheduling and audience response to those programs, which generally are the only concrete record of that programming's existence.

Our photo files capture the faces of bright-eyed, passionately engaged people who have believed deeply in the importance of public radio for our region. Many of those folks, albeit with grayer or thinner hair and other markers of the passage of time, have remained deeply connected to JPR. The majority of the pledgers to our first on-air fundraiser, which was held in Spring of 1977, remain members of the JPR Listeners Guild in 1999. Virtually all of those original

members hold memberships whose continuity is unbroken by the decades.

Did anyone foresee what JPR might eventually become when the steering committee formed the JPR Listeners Guild in 1975? Or when Southern Oregon University authorized the most elaborate option open to it, at a cost of \$42,000, for upgrad-

ing the ten-watt KSOR in 1976? Did I? Not really. No one could have predicted that JPR would become one of the largest public broadcasting operations in the nation, that we would diversify into a variety of related fields including publishing and the Internet, or that we would operate in two states as a major cultural and educational resource.

I am often asked why JPR has so successfully developed when many in the late 1970s believed

that this area was too small to even support a small public radio service (where we now have three fully separate services).

Usually, I answer such questions by pointing to the uncommon dedication which our staff, and Southern Oregon University, have focused to create a quality public radio service. Such resolve can never be taken for granted and is, unfortunately, not the birthright of many public radio stations. I have always said that our on-air fundraisers are somewhat like energy machines. Folks on this side of the microphone devote themselves energetically, and with a full sense of purpose, to the importance of public radio and that "energy" is transmitted—and mirrored back—by listeners. So, in many ways, the credit for JPR's thirty years of successful service really belongs to many thousands of individuals who have joined with the station staff in caring and dreaming about the best of what we might achieve together.

But there is also another answer to the question which seems to me fundamental to JPR's history. I often write in this space about the importance of radio, television and other communication systems to our society. While these endeavors are generally businesses, and must remain financially sound in order to endure, at their best they are also social institutions and should be viewed and judged by the principles to which they adhere with the goal of making our society a better place in which to live. While much of the broadcasting industry has abandoned public service principles as something which commercial pressure makes too expensive to preserve, public broadcasting increasingly has become an island in the communication world in which principles of public service continue to be important.

As I look back on a quarter century of my own professional life, and thirty years of JPR service to our region, I am proud that JPR, from its earliest days, has attempted to follow a non-partisan, open-minded path in pursuit of reflecting the human condition. I am proud of the many who have passed through these portals who have accepted and carried forward the JPR culture which honors and embeds those principles in our daily work and our dreams for the future. In doing so I believe we have given our many thousands of listeners and members, who have intuitively understood and embraced this view of public service, an enterprise which strives mightily to be worthy of their commitment of treasure and trust.

There is no way to name the many individuals who have made it all possible. No list could comprehensively recognize those to whom such recognition is due. But, these people didn't make JPR happen in order to be recognized. They made JPR what it is because dreaming, and realizing those dreams, was and remains the vision which has inspired us all.

Thirty years is a long time to succeed, especially at times in the face of very significant challenges. It is a truly remarkable path JPR has walked to do so. On behalf of all our listeners, staff, volunteers, donors and friends, and in particular Southern Oregon University, thank you for making it all possible.

IM

Ronald Kramer is JPR's Executive Director.

Dutch Schulze



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Dutch Schulze and Aro Schulze are represented in Ashland by Blue Heron Gallery.



JEFFERSON ALMANAC

Pepper Trail

In Loco Parentis

In loco parentis: a Latin phrase meaning "in the place of the parent"

This past February, a wild and free gray wolf swam across the Snake River and entered Oregon, the first time a wolf had been confirmed in the state since the last one was gunned down by bounty hunters in 1927. Wolves are magnificent wild creatures, essential to the healthy functioning of wilderness ecosystems. They are also protected under the Endangered Species Act, and are the object of a multi-million dollar federal restoration program. It may seem surprising, therefore, that this wonderful event was met with a notable lack of enthusiasm on the part of government biologists. You see, this wolf had the audacity to enter Oregon without permission, without consulting state, federal, and tribal management plans, without being drugged and stuffed into a crate and flown in by helicopter, and without being released at a photo opportunity arranged for members of the press.

The young female wolf caused high anxiety among Oregon ranchers, and her every move was tracked through the radio collar that she wore courtesy of the Idaho wolf recovery program from which she had declared independence. She settled into a remote area on the Middle Fork of the John Day River. She did everything anyone could have asked of her: successfully hunted deer, avoided livestock and human habitations, and despite all her travels, even gained weight. This model behavior won her no more approval than had her free spirit. A little over a month after she arrived, the wolf was captured by wildlife officials and flown back to Idaho. Oregon is once again devoid of wild wolves.

The official attitude to Wolf B-45, as she was called, was expressed in terms of pro-

tectiveness and concern. As the first and only wolf in Oregon in generations, what chance did she have of ever attracting a mate? Without constant monitoring by a dedicated team of scientists, how long would she survive the hard life of the lone

wolf, and the dangers posed by fanatically hostile humans? Wouldn't it be a better use of this wolf's obviously high qualities to return her to the Idaho wolf recovery area, where she could contribute to a growing population?

66

THERE ARE FEW THINGS
HARDER THAN TRULY
GRANTING FREEDOM TO
A LOVED ONE.

All these are legitimate and persuasive concerns—but only if we accept a certain viewpoint toward endangered species. That viewpoint is that humans stand *in loco parentis*: in the place of the parent. The implication of this attitude is that when it comes to managing wildlife, it is humans who decide what is appropriate, what risks are worth taking, what range of choices are available. According to this view, the unsupervised dispersal of a wild wolf is no more acceptable than a teenager's joyride, and the consequences are the same: B-45 is grounded.

What is the place of the parent? This question is much on my mind these days. I am the father of a pre-adolescent son, and the son of a dying father. My son is exploring—metaphorically and literally—ever farther from my control, filling me with pride and alarm. For the next few years, my wife and I will attempt to maintain consistent and helpful boundaries for him in the shifting sands of adolescence, before he departs into the wilderness of life.

Meanwhile, my father stands on the edge of a wilderness that is much more frightening to me. He has been fighting cancer for over a year. It appears that his battle is nearing its end. My mother, my

siblings, and myself are facing the struggle between our desire to protect and "save" my father, and our responsibility to accept his choices.

There are few things harder than truly granting freedom to a loved one. Our hopes, fears, needs, and memories all cry out against it. Once, when I was very young, my father stopped on a walk in the woods, and beckoned me over to inspect a rounded gray rock. He stooped, slowly reached out a pointing finger, and before my eyes the rock transformed into a crouching rabbit, who bounded explosively away, taking my breath with it. I have been a naturalist since that moment. I am not ready to say goodbye.

Like every father does for his children, my father stands between me and mortality. His body has become so painfully thin that it can shelter me from nothing—nothing, that is, except the shadow of death. Some day in the coming weeks or months, he will step aside, and there will no longer be anything between me and the wind that blows ceaselessly out of that dark wilderness. The loss of my father will force me to face into that wind, and to shoulder the task of sheltering my own children from its harmful touch. I am not ready to say goodbye.

It's not easy to be a father, and it's not easy to be a son. These identities develop in ways as mysterious, as unpredictable, and as inevitable as the growth of a tree. Whatever their shape, the bonds between father and son can flourish only when rooted in freedom and respect. If we are ever to live in balance with nature, we must cultivate such a mutual relationship with our fellow creatures. That cannot happen as long as we cast ourselves *in loco parentis*. Due to humanity's many mistakes, we find ourselves in the position where we must care for the species we have harmed, or lose them forever to extinction. But let us never forget: care is not the same as control.

So, I prepare to allow my son his freedom, and I thank my father for my own. Someday, I hope it will be possible for us all to offer the same love to wolves, salmon, and the other wild creatures of this earth, and to accord them the same respect.

Son; wolf; father: go free.

III

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

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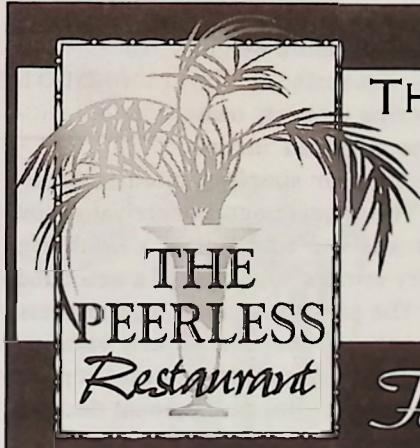
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Oregon Land Use at 30

Where will we put all the people? Oregonians successfully avoided this sticky question in a debate over land use 30 years ago that eventually led to the passage of Senate Bill 100 and the creation of the Land Conservation and Development Commission.

Senate Bill 10 in 1969 and Senate Bill 100 in 1973 created urban growth boundaries and militantly discouraged development incompatible with farm and forest uses outside those boundaries. Previous land use law tilted in favor of people who wanted to develop their property. Senate Bill 100 required local governments to give more weight to the interests of the neighboring property owners who opposed incompatible uses or simply wanted to be left alone. Thirty years ago the arrival of bulldozers was the first notice neighboring property owners might get of a new subdivision. The present land use legal process—which some argue is an overly legalistic one—assures that people are heard, if not always heeded, before development decisions are final.

Urban growth boundaries allowed Oregonians to avoid the question of "where to put all those people." The answer then was, cities will fill their urban growth boundaries and we'll discuss enlarging them later. The day of reckoning was further delayed by the recession of the 1980s that slowed Oregon's feverish growth rate. For the last 30 years Oregon's population growth has been accommodated by developing land inside the original urban growth boundaries. The big battles were fought over incompatible development on farm and forest land.

Land use battles since 1973 were fought by the two original interest groups

formed after the passage of SB 100. Oregonians In Action unsuccessfully opposed statewide land use planning. 1000 Friends of Oregon were the original supporters of the new approach to land use planning. Both groups are still around. Neither is run by its original members.

OREGON'S 3-DECADES-OLD
SOLUTION TO URBAN
GROWTH—COMPACT
DEVELOPMENT, EFFECTIVE
MASS TRANSIT, LIMITING NEW
HIGHWAY CAPACITY—IS BEING
CHALLENGED BY A
GENERATION OF NEWCOMERS
WHO DO NOT UNDERSTAND IT
AND DO NOT SUPPORT IT.

Oregon is now headed by its second director, Robert Liberty, and run by a young staff.

Despite a new cast of characters, much of the revived land use debate is the same as it was 30 years ago. With so many newcomers to Oregon in the last three decades it is clear a new generation must resolve the issue all over again. Relatively few Oregonians remember former Gov. Tom McCall and the chord he struck with his half-serious statement to "please come and visit, but don't stay."

The new land use debate has shifted from McCall's condemnation of "coastal condominiums" and "sagebrush subdivisions" built by the "grasping wastrels of the land." Oregonians In Action styles itself as a "property rights" group. The media styles 1000 Friends as a "land use watchdog" group. Neither term is particularly accurate. Oregonians in Action is concerned with its members' development rights. 1000 Friends is concerned with the property

rights of landowners affected by development. Both groups are searching for slogans and themes that "resonate" with Oregon newcomers. Oregonians In Action like to call Oregon's land use laws a "failed experiment." 1000 Friends continues the theme of "protecting farm and forest land."

Ironically, the strongest evidence that Oregon's land use experiment is successful is in Yamhill County in Gary George's senate district. About 30 years ago, Yamhill County commissioner declared the "death of agriculture" in their county and rezoned much of the farm land into 5 and 10 acre "ranchettes." Speculators sold lots in Coast Range cutover timber land to unsuspecting out-of state buyers.

The statewide planning goals adopted by the Land Conservation and Development Commission after vigorous public debate effectively prohibited development on this land outside urban growth boundaries. Once the speculative frenzy stopped, prices dropped to the point that adjacent farmers and timber land owners could buy the land for farms and tree farms. Yamhill County's entire wine grape industry is built on land county commissioners once condemned to development.

Statewide evidence of success is even stronger. The farmgate value of Oregon agricultural production rose from \$986 million in 1973 to about \$3.6 billion last year. Six of Oregon's top 10 agricultural counties are still in the Willamette Valley despite a doubling of the state's population in the last 30 years.

Population officials predict a doubling of Oregon's population in the next 30 years. Environmental officials say the Willamette River is as polluted today as it was when major clean up efforts began in the 1960s. Those expensive efforts were defeated by a doubling of the state's population in the last 30 years. All of Oregon's efforts to protect farm and forest land, keep its streams and rivers clean, protect its beaches and restore its salmon runs will be defeated if the population doubles again.

Oregon's 3-decades-old solution to urban growth—compact development, effective mass transit, limiting new highway capacity—is being challenged by a generation of newcomers who do not understand it and do not support it. The alternatives they are proposing in the Legislature—more highway capacity, less mass transit, enlarging urban growth boundaries, rural destination

CONTINUED ON PAGE 41

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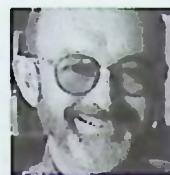


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NATURE NOTES

Frank Lang

Temperate Rainforests

Tropical rainforests are the focus of great attention these days. We constantly hear about their importance in the ecosphere, their high species diversity and their appalling rate of loss. Our lack of knowledge about tropical rainforest ecosystems impresses us. Are there unknown medicinal plants that could save the human race from its own foolishness? Will the loss of rainforests alter global climate? How will the loss effect the human race that lives in the warm moist tropics?

What we do know impresses us as well. Three square miles of tropical rainforest can have 2600 species of vascular plants, four acres can have 98 different tree species. Floristically rich, we like to say. There is a host of animal species as well. On the face of it, the mighty, mysterious tropical rainforest makes other terrestrial ecosystems puny by comparison.

There are other ecosystems that are as impressive in their own way. Where can we find earth's greatest living creatures, the largest living individual organisms? Where can we find 200 to 250 species of invertebrates per square meter of soil? Where can we find as many as 75 species and up to 200,000 individual oribatid mites per square meter? Where can we find a promising cure for ovarian cancer? We can find these things in our own back yard, in the coniferous forests of the western United States.

I'll bet you thought the world's largest living organism was a blue whale in the ocean or some giant tropical rainforest tree. Wrong! The great cone bearing trees of western North America are the champions. Redwoods are among the tallest living things. California big trees are the heaviest—2,756 tons. The largest blue whale weighs a measly 209 tons.

We can find enormous numbers of

arthropods in undisturbed coniferous forests. Scientists are just beginning to understand the role these tiny creepy crawlies play in the life of the big trees. They provide a critical link in the nutrient cycling process. The arthropods, with soil fungi and

bacteria, break down litter, wood, and carcasses releasing important nutrients to be recycled back into the ecosystem. Invertebrates help the process by encouraging microbial growth, mixing soil layers, aerating the soil, and transporting bacteria and fungi about.

IN SPITE OF YEARS OF STUDY,
THERE IS MUCH WE DO NOT
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YARD. IS IT TOO LATE?

One important arthropod is that marvelous black and yellow cyanide-producing millipede, *Harpaphe haydeniana*, so common in Northwest conifer forests. Harpaphe is the first link in releasing nutrients tied up in conifer needles. The millipede eats fallen needles and in the process mixes the remains with bacteria in its gut. Fungi invade its fecal pellets and are eaten by, wouldn't you just know it, mites. The mites introduce new enzymes and gut bacteria and manufacture smaller pellets. Baby millipedes may eat the smaller pellets and, in turn, mix them with mineral soil. With the help of mycorrhizal fungi, conifers may take up the nutrients again to make new needles.

That's one mites role. What about the other 74 species? In spite of years of study, there is much we do not know about our own back yard. Is it too late? HM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



Celebrating the Climb

Thirty years of striving at Jefferson Public Radio

by Eric Alan

BEYOND EXPECTATIONS

One of the fascinating aspects of creativity is its mystery: the end result of any artistic endeavor is inevitably a surprise on some level, even to its creators. Whether the creation is a painting or a radio station, its entry into the world is shaped by many key factors which are subtle and beyond control. So many, in fact, that when a work of passion and accomplishment emerges which surpasses expectations, it must be viewed as something of a miracle. The most grounded creators know to step back and give credit to that mystery and all who have participated in making it happen.

That is the situation in which we find ourselves at Jefferson Public Radio (JPR), thirty years after the station's humble beginnings. No matter the essential roles of inspired vision, careful planning and relentless hard work, not a soul could have imagined the scope of creative accomplishment that would spring from the sign-on of tiny 10-watt KSOR in

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PHOTO: Ron Kramer
and former Program
Director Bill Munger
(ca. 1977).



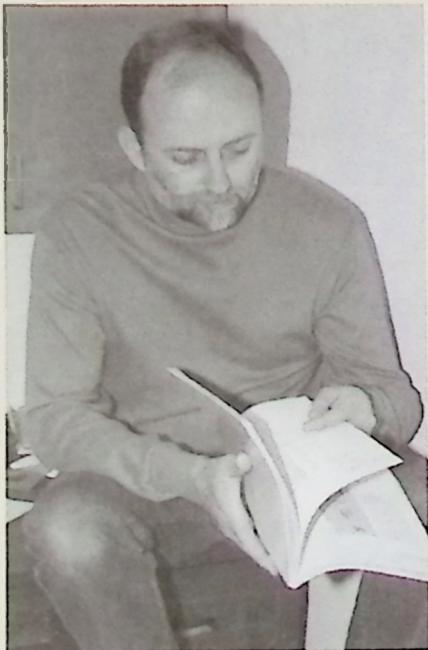
Beginnings

By Dr. Jim Sours

President, Southern Oregon State College, 1969-1978

In 1969, the year I became president of Southern, KSOR was broadcasting as a mighty 10-watt station beaming to students in our dormitories and very few nearby neighbors. Shortly thereafter, in the midst of a serious shortfall in budget, a decision had to be made about the station's future. Should we close it down and save its operational costs? Or should it be expanded, with state and federal aid, to the status of a full-fledged public radio outlet serving potentially a half-million people in the so-called State of Jefferson?

I believe we made the correct decision by choosing the latter alternative. Today the station, with its affiliates, is multi-purpose, carrying programming that enhances the living of the good life for residents of our region.



John Patton designed and built most of KSOR's translator system.

May, 1969. What effect could a small basement operation—conceived of mostly as a training lab for students at (then) Southern Oregon College—hope to have on the town of Ashland, let alone the region surrounding it?

Certainly even the most audacious of visionaries would not have dared guess that KSOR would overcome staggering odds and enormous obstacles to become one of the most creative, successful, and passionately supported public radio operations in the country. Who would have predicted a large number of small rural communities banding together with enough common purpose not only to create JPR, but to place it in the top six public radio operations in the entire nation, in terms of audience share and per capita support? Who would have predicted the evolution of the largest web of transmitters and translators in the country, covering 60,000 square miles of Southern Oregon and Northern California? Could any of the students in that first basement lab have imagined the station's evolution into a public information resource reaching beyond the bounds of the airwaves and into the realms of the Internet, publishing and live cultural events? The result of thirty years of creativity, sweat and good fortune is indeed a work of collaborative public art.

The path towards becoming a national model for rural public radio service has been anything but smooth and seamless. The climb has been difficult, unsteady and unpredictable, with enough inherent difficulties that remaining successful will always be a challenge. This 30th anniversary provides a moment to reflect on those challenges and successes: but it doesn't allow a moment to pause, for radio is an eternal process of making the next ephemeral airtime moment happen. No matter how much work it took to make the last moment happen well, it's always instantly gone, and the signal must go on.



Former News Director Annie Hoy and News Producer Joe Follansbee show off some of JPR's many Associated Press awards.

A DARING VISION

At the root of making each moment happen in a quality way is a vision that must be maintained with clarity even when obstacles appear. Even vision must be a collaborative concept, with essential contributions from JPR staff, volunteers, members of the JPR Listeners Guild, Southern Oregon University (the station's licensee), and other involved community members. Integration of those separate and sometimes conflicting views into a coherent course of action in creating a radio station is no easy task, and for the past twenty-five years the person steering this effort has been JPR Executive Director Ron Kramer. It is his vision and direction, perhaps more than anyone's, which has shaped the diverse and unusual public resource which JPR has become.

The vision that Kramer brought to KSOR twenty-five years ago demanded high standards from the outset. "When I came here I was determined that we were going to aspire to the highest standards and that we were going to judge ourselves by the highest programming standards in the industry rather than those that prevailed in markets of this size," Kramer recalls. That was an ambitious beginning, for at that point the area KSOR reached was far, far smaller than the one JPR collectively reaches now. Not only did the radio signal only reach a few corners of the Rogue Valley—the population of Ashland and the valley itself were also considerably smaller then. Upholding such standards was a tall order for a tiny station, but KSOR made steady strides. One of Kramer's first

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actions in 1974 was to remove the description of KSOR that ran in the *Medford Mail Tribune* which stated the station was "a training lab for students at Southern Oregon College." He states bluntly: "I couldn't imagine why anyone would want to listen to a radio station that described itself that way." Instead he instilled the attitude that KSOR would aim to be the best radio station possible for the public, maintaining that students would receive their most meaningful and useful training experience in pursuit of this goal.

Another aspect of KSOR's initial vision which set it apart was the station's view of itself as a public service which would not be limited to the airwaves. "I always thought that we were more than a radio station," Kramer remembers. "I recall saying very early on that I thought of this enterprise as a public institution sort of like a public library. Different people read different books; not everybody reads all the books. And there are [events] that happen in the library, like children's storytelling hours, all kinds of things. We're that kind of place. We cause programming to occur by doing things ourselves live in the community that people can attend other than in just a radio fashion, listening to them." A variety of special moments have resulted from this over the years, from the live production of Garrison Keillor's *A Prairie Home Companion* in Ashland in 1982, to the award-winning concert series currently produced by JPR and Southern Oregon University's Program Board, *One World: A Series of Performances from Around the Earth*, which for the past six years has brought some of the world's top performers and cultural ambassadors to the Rogue Valley. The complete thirty-year event list is far too long to detail here.

A central aspect of the vision which has brought involvement in these kind of live events is the entrepreneurial spirit which underlies them. Daring to get involved in entrepreneurial ventures which simultaneously further the organization's public service mission and bring financial returns has been an important part of overcoming the enormous practical and financial challenges which JPR faces, as a rural public radio operation. These events have done just that: the proceeds from them have benefited station operations in a significant way.



Guillermo "Lupe" Pulido directed the community-based program *El Sol Latino*, which aired on News & Information in the early '90s. The program included news and music in Spanish.

A third key element of the unusual vision JPR has pursued — the results of which began to show as early as 1977, when KSOR put in its first translator, allowing the signal to reach Grants Pass for the first time, has been the goal of creating a decentralized programming model. Instead of originating all its programming from Ashland, JPR has taken a more bi-directional approach. Kramer first described this model in 1978 in the *KSOR Guide* (now the *Jefferson Monthly*), explaining that KSOR wanted to be involved in programming *from* communities as well as *to* them. It's a distribution model that parallels the model that National Public Radio (NPR) itself follows, in which programming contributions from member stations across the country are, in the end, what allows its national service to deliver programming with regional depth and diversity.

Doing that on a local level remains enormously challenging in a sprawling, mountainous rural region. The vision is why JPR now maintains a full-time staff presence and a programming studio in Redding, 140 miles to the south of its original studios in



Ron Kramer (left) goes over scripts with Peggy Rubin and Tom Sheldon, who co-hosted live radio coverage of the opening night performance of the Oregon Shakespearean Festival's production of *Taming of the Shrew* (ca. 1978). They are seen here in front of the festival's Elizabethan theater stage.



Young public radio supporters help celebrate KSOR's 20th anniversary in 1989. PHOTO: Helga Motley.

Thoughts of a Retro Grouch

By John Baxter

Director of New Media

This issue of our magazine devotes itself to the thirtieth anniversary of JPR, so we're all in a bit of a retrospective mood.

Among my friends I'm known as something of a "retro grouch." The term was coined by Grant Peterson, a guy in the bicycle industry, to describe those who reject the latest fads and fashions in the sport. "Why buy a 27 speed bike when one with 14 speeds will do," that sort of thing. A retro grouch looks at the latest zooty new expensive bicycle built with just-declassified military technology and asks, "So what?" In fact, I'm so retro that I ride a one-speed bike to work. My girlfriend describes my home decor as "um, well, kind of retro," but I suspect she's just being polite. I see fellow retro gourches on the ski slopes, too,

gliding along on their 20 year old skis, dressed in grey wool sweaters instead of the latest high-tech engineered polypetroleum fabrics which come in colors like mango and aubergine. They seem to be having a great time.

Maybe this explains why my first project as JPR's Director of New Media was to produce a book. Directors of New Media are supposed to be up to their virtual necks in the Internet, in streaming audio and such, and I suppose I am. But first, I produced a book, and one about regional history, at that (Carol Barrett's *As It Was*). Pretty retro.

Recently, I was riding my mountain bike on a dirt road above Ashland's Lithia Park. As I puffed up the hill, I noticed a longtime JPR listener strolling down the road toward me. She greeted me and, being in lousy early season condition, I was all too happy to stop to talk. "You know," she said, "you guys pronounce all the classical composers' names so well."

"Thanks," I said, catching my breath.

WE MAY NOT
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Former Program Director John Baxter (now Director of New Media) in days of different facial hair fashions.

"So why can't you pronounce Telemann correctly?"

As she pronounced the composer's name for me in perfect German I sputtered some sort of defense about anglicizing foreign names so that we don't sound snooty, realizing all the while that, yes, to some we probably mis-pronounce Telemann's name. But then, I started to have flashbacks to the early days of my career as JPR Program Director, when we had students hosting our classical music programs who announced Sir Edward Elgar's "ENIGMA Variations" as the "Enema Variations" (this really happened), or pronounced concerto as "con-sert-oh." In the hands of one student announcer, the harpsichord became a "harp-is-chord." How far we've come, I thought. We may not pronounce Telemann in pristine German, but at least we haven't played the "Enema" Variations in a long time.

Now, over the years I've had countless exchanges like this. But after I thanked this listener and proceeded on my ride, I couldn't get this one out of my mind. It wasn't the Telemann issue that got me—that was very caring criticism—it was the sudden realization that this short conversation epitomized what Jefferson Public Radio is all about, what has built this organization over its thirty year history, and what constitutes our future, too. Regardless of the technology we use, JPR is about the most basic, human interaction. About singing and telling stories. About listening to the people we serve and caring for the

communities in which we live. And about trying to do it just a little bit better every day. Pretty simple, retro concepts.

As I consider JPR's involvement with creating new programming on the Internet, and in exploring the evolving universe of digital media, much of what I see out on the 'Net triggers my retro grouch reflexes. I see gorgeous web pages loaded with the latest animation and I think "So what?" I often wonder whether the Internet will evolve into a wonderful new medium for telling stories and singing songs, or just another way to buy a book, a CD or a pound of coffee for a buck and a half cheaper than you can from a local shop. I do know that, regardless of where the medium trends as a whole, our ventures onto the Internet will be based on those same, simple elements that have built Jefferson Public Radio. I hope that in our next thirty years, whether we produce radio, magazines, books, or Internet programming, our listeners and supporters continue to hear good songs and good stories, and that the essential ingredients of curiosity, wonder and basic, respectful human interaction never leave us.

But if for some reason we stray from those values, no doubt someone will call me on it, maybe when I'm standing in line at the grocery store, or lounging on the hillside at the Britt Festivals—or when I'm on a mountain bike ride somewhere above Lithia Park. You see, whether old media or new media, it's the simple things that get you through. That's the retro grouch way.

Ashland. The attempt to cultivate programming volunteers from all involved communities has also been consistent, and the resulting contributions have been invaluable. Perhaps the best example of the benefits this programming model offers was evident during the New Year's Day Flood of 1997, in which the entire region found itself suddenly disastrously inundated, and most other media outlets had difficulty responding effectively. Because of JPR's depth of community connection to all of the small towns in the region, though, it was possible to instantly transform the operation into a clearinghouse for information and communication, with listeners becoming reporters contributing from each of their regions. It was a critical moment of community collaboration only made possible by this underlying vision.

FROM VISION TO RESULTS

The difficulties of trying to implement this programming vision in spread-out, sparsely populated communities have made creative technical solutions necessary over the years. "Technologically, we've explored ways of participation in the community that go beyond the traditional," Kramer says, and though the words are simple, the effort behind them is complex. The current web of eleven transmitters (full-fledged radio stations) and thirty-seven translators (repeaters which catch a transmitted signal, change its frequency, and redirect it into regions the signal otherwise wouldn't reach) is the largest in the nation, for example. Seven of those translators are solar powered; including the first solar translator ever installed in the country. Also, the microwave link between Redding and Ashland—which makes it possible to program to the entire region from either town—is the longest one ever built in the U.S. The establishment of JEFFNET, the Internet service which JPR owns and operates (and which figures increasingly as a base for content delivery and interactive regional communication), made JPR the first public station in the nation to own its own Internet service. Again and again, JPR has grown in ways which have defied convention. Again and again, it has done so in response to community interest in the provision of those services—a grassroots effort rather than a centralized one. And again and again, no matter the risks, failures, technical breakdowns, sleepless nights, and other tough side effects, the end result has been a relentless pursuit of service to people.

Behind the scenes, JPR is a far more complex and difficult operation than most listeners know. The central photo on the cover of this issue shows the tip of the iceberg, figuratively and literally: it depicts current Director of Engineering

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Darin Ransom recently climbing the KSOR tower on King Mountain, under frigid conditions of ice and cold. (These are the conditions, naturally, when breakdowns most often tend to occur.) It's a perfect illustration of the hidden effort and dedication involved in providing broadcast signals to rural communities in terrain where transmitters must be placed on inaccessible, snowy, high-altitude mountaintops. It's also a perfect symbol of the difficulty of the climb that JPR has faced over the years, to reach its current unique

level of success. This isn't Kansas or the average flat urban landscape, where a single rooftop transmitter might reach as many or more potential listeners as JPR's entire network of about fifty mountaintop installations.

SUPPORT, AND AN EARLY CRISIS

Without the unfailing support of Southern Oregon University, the station's licensee, all of the vision—and the innovation involved in its implementation—would have never had a context in which to flourish. Without that support, tiny KSOR would have ended in 1974 as a failed five-year experiment. Its future was very much in doubt after the sudden death in 1973 of faculty member Dave Allen, the station's founder and key guiding force. Ron Kramer was hired as a consultant in 1974 to help determine the future of the station—if any. The

...And Thoughts from the Retro Lounge

By Traci Svendsgaard
a.k.a. The Nurse



JPR is the mothership from which all of my career paths have been launched. Look a little harder and I have to make it life paths or at least life style. From being a giddy "gopher" girlfriend in 1979 to being The Nurse in 1999, "that radio station" in the basement of Central Hall has exerted a pull I can't escape. The lure of live music, the attraction of doing

THANK YOU FOR
TEACHING ME
WHAT TO WEAR
ON THE RADIO.

a radio program, the pull of interesting people, the mighty yank of my first real pay check, public recognition, not one but two husbands, lifelong friends, invaluable experiences, training and connections that have paved each new path. Thank you for teaching me about mic technique, about zero V-U, about plosives and fricatives, about distortion and cardioid pick-up patterns, phantom power and RF, punctuality, gracefully recovering from an egregious blunder, pronouncing "Also Sprach Zarathustra," that it's Darius "Mee-yoh" and not "Mill-howd," feedback, segues, demods, sfx, Neville Mariner, what not to ask in an interview, phase cancellation and what to wear on the radio.



Lars
1984



The late Dr. Audrey Wagner, Crescent City (left), receives CPB Award from Listeners Guild President Carol Doty in 1983.

A Time of Transitions

By Carol Doty

Listeners Guild President, 1983

When I joined the KSOR Listeners Guild Board in 1979, it had no representatives outside the Ashland-Medford area.

Marylen Kocks was Guild President. Our concerns at the time were how SOC students were transitioning from rock to classical music, the trials of getting to and maintaining translators, and keeping the station viable.

During my service KSOR hired a development director, and translators were built in Yreka and at the Coast. We visited listeners in these locations to encourage their translator fundraising efforts.

Listening to Diana Coogle and Scott Simon provides the most vivid and lively memories of the station for me. Eighteen years ago, we set the clock to hear Diana on Saturday mornings. One day I heard her voice in my business, and ran out to acknowledge how much her commentaries meant to me. We have been friends since that day. Now, I set the clock to hear Scott Simon on Saturdays and grumble if he has a substitute.

I have been fortunate to serve on a number of non-profit boards in the Rogue Valley. No service has given me as much pleasure as my association with the Listeners Guild and the station. The quality of life in the Rogue Valley is greatly enhanced by the station. Happy Birthday Jefferson Public Radio, and I wish you many more!

college was pondering an array of options, from closing the station down to expanding it into a full-fledged public radio operation with more utility as a community service. Of the options available, the college had the courage and foresight to choose the most daring and costly option: the attempt to make the station more useful. As Kramer puts it, "The university elected to do the Cadillac option, which was not much like a Cadillac. It was quite modest as you look back at it now." The option involved raising the money, through federal grants and other means, to increase the station's power from 10 watts to 2000 watts, retool the studios to broadcast in stereo instead of mono, and become an NPR affiliate. Financial assistance from the government would be necessary, via the Corporation for Public Broadcasting (CPB).

The end result of that effort has obviously been successful: but initially political disaster struck. Nationally, public radio growth was beginning to explode beyond CPB's ability to support it, and CPB instituted what became known as the "birth control policy," in which station entry to CPB and NPR was limited. KSOR became a test case—and lost. The station was denied funding from CPB and membership to NPR. The result was devastating. The NPR programming which had been promised to the listening audience during fundraising was inaccessible. The tenacity of the staff, the college and the community of listeners was never more evident than then, though. Feeling KSOR had not been given a fair hearing, Kramer

dared to take on CPB in Washington D.C., with a lawsuit and other means—always with the unflagging support of the college and its president, Dr. James Sours. Kramer recalls a relentless effort to keep attention focused on KSOR's case. "There could not be a congressional hearing in which we were not raised. There were people who couldn't take cab rides without us being brought up..." In the end, a negotiated settlement reversed the decision, NPR membership was attained in 1979, and the successful climb continued. CPB's opinion was more truly reversed in the ensuing years, with JPR becoming one of their touchstone examples of how to make

public radio work in a rural area.

The zigzag of JPR's ascending path is filled with more anecdotes and details than this magazine can hold. A full timeline accompanies this article. A few key growth stages are worth noting in more detail, though.

NEW MEMBERS, NEW COMMUNITIES

The first on-air fundraiser in 1977 marked the evolution of JPR into a membership organization—the beginning of a key aspect of community involvement which has become more and more essential as government funding has declined, even as listenership for public radio nationwide has reached record heights. The first KSOR fundraiser brought in only a tiny amount of money (\$7,200) compared to JPR's modern standards, but it was substantial on the scale of the time, and an essential commitment from listeners. Many of those original pledgers remain passionate supporting members to the current day.

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John Richardson creates sound of footsteps for KSOR's *Crystal Set Theatre*, a drama series which aired in the late '70s.

The next two years saw the beginnings of the web of transmitters and translators that now exists. Its creation was driven primarily by the interest and initiative of communities beyond the initial signal range, which expressed a desire to have public radio in their region—impractical to the point of impossible without a pooling of resources. The first translator was installed in Grants Pass in 1978. In the next couple of years, others followed in all directions from Ashland. To the north, translators soon brought the signal to Douglas County. To the west, Cave Junction and the Oregon Coast. To the east, Klamath Falls. To the south, Yreka and Siskiyou County. It was during this expansion that the first solar powered translator was designed and installed.

ANOTHER CRISIS, ANOTHER COMEBACK

Another serious crisis of funding soon came, though, as government support was threatened in 1981. State support—which was then a much larger part of the financial picture than it currently is—was threatened when the Oregon Joint Ways and Means Education Subcommittee responded to their own budget crisis with a measure which would've eliminated all general fund support for KSOR (as well as for KWAX in Eugene). That would've destroyed the station, as critical as the state's \$70,000 was to the station's budget. A public letter-writing campaign began, however, as well as organized efforts from within the radio community. Once again the tenacity of KSOR and its passionate supporters prevailed: the state was convinced, budget cuts were averted, and as always, the station managed not only to survive, but to begin to thrive in new ways.

The next year saw considerable recognition of the reasons that KSOR was worth preserving. CPB gave KSOR national awards both for its coverage of the Oregon Shakespeare Festival and for *Chatterbox*, a locally-produced children's show. That same year, Garrison Keillor brought *A Prairie Home Companion* live to Ashland, and KSOR began coverage of the Oregon Coast Music Festival—another annual broadcasting tradition that still continues.

KSOR's growing reputation for regional excellence was further enhanced in 1986, when

growth was accomplished in two more key directions. A regional news department was established, when Annie Hoy joined the staff as News Director. The news department was recognized with awards by the Associated Press in its very first year of existence. And on the technical side, the main KSOR transmitter was relocated to its present location on King Mountain, and its signal strength was raised to 35,000 watts, allowing for better coverage in a wider area.

DEFENDING AND BEGINNING TO SPLIT

Despite the regional success that KSOR was finding, a dangerous situation was developing. The noncommercial part of the radio band was becoming crowded; competition for frequencies began to intensify, particularly as an increase of religious broadcasters helped fill the dial. The signals from KSOR's translators became an endan-



Garrison Keillor on the Oregon Shakespeare Festival's outdoor stage.



Evidence of the grassroots campaign which helped avert state funding cuts in 1981 which would have closed the station.



Lifeline

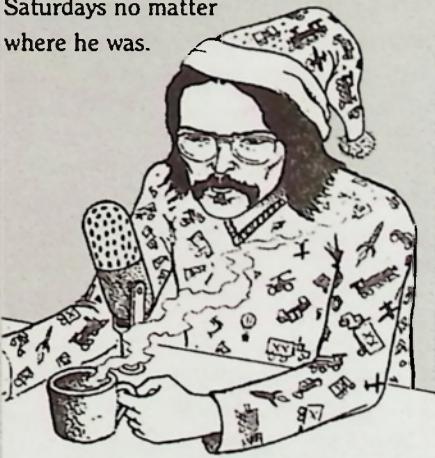
By Ted Lawson

Listeners Guild
President, 1989-90

Ted Lawson

Jefferson Public Radio is like a lifeline to the world. There is no better news coverage than NPR and the *Jefferson Daily* locally; and with its sister stations, you can find virtually any kind of music you desire. Public radio has become a vital part of my life as it has for millions of listeners all over the country.

I come by my dedication to public radio, and JPR in particular, almost genetically. My parents, Earl and Vera Lawson, were ardent KSOR supporters and helped Ron Kramer achieve his vision of providing music and news to an area of Southern Oregon and Northern California which was known primarily for its mountainous terrain and inaccessibility. My mother served on the Listeners Guild Board for many years and was appointed the first life-time board member emeritus. My Dad also was a dedicated Guild member and KSOR listener. He never missed Texaco's *Metropolitan Opera* broadcast on Saturdays no matter where he was.



Howard LaMere hosted KSOR's early morning show, *Ante Meridian*, among other duties over the years.

gered species, due to federal broadcasting regulations which give priority to a broadcaster wishing to build a full transmitter on a frequency over a broadcaster currently operating a translator on the same frequency.

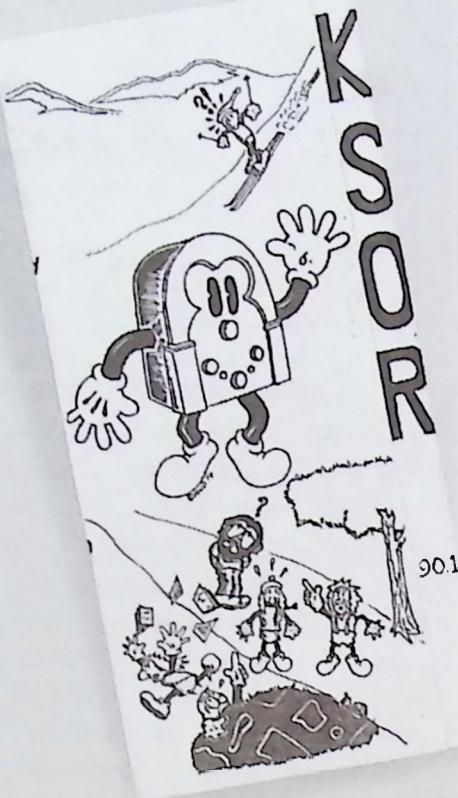
It was grow or be eaten. New commitment had to be made to build full transmitters in several locations, in order to be assured of being able to bring continued service to the

many communities that had worked so hard to get KSOR translators established in their areas. KSMF was signed on in 1987 to improve and protect service in the Rogue Valley. KSBA in Coos Bay was signed on in 1988, as was KSKF in Klamath Falls. Other stations would follow in the next set of years: KSRS, Roseburg; KNCA, Burney-Redding; KNSQ, Mt. Shasta; KNYR, Yreka; KSRG, Medford-Ashland. (This effort of service protection and enhancement has largely been successful; however, the Rhythm & News Service signal in Grants Pass was knocked off the air in 1997 as a result of a transmitter built by a national religious broadcasting corporation, and a solution has yet to be found.) Two other stations, both on the AM radio band, were donated to JPR during this era: KSJK, Talent, which was donated by Perry Atkinson in 1990; and KAGI, Grants Pass, which was donated by California-Oregon Broadcasting Inc. in 1992.

Not only was the defense largely successful; the network of stations it resulted in gave rise to another idea which has become one of JPR's greatest current strengths—split programming. At first the split was small: jazz was programmed on KSMF opposite opera on KSOR on Saturday mornings in 1987. Although operationally challenging, it was also a highly successful move; one which laid the first groundwork for the eventual creation of the three complete program services that JPR has evolved to offer (or four, if the Internet offerings on JEFFNET are included).



Cast of KSOR's award-winning children's show, *Chatterbox*, in 1981.



KSOR Program Schedule, Fall 1974

Times have changed significantly in the past twenty-five years. Below are the complete program offerings of KSOR in the Fall of 1974, when sign-on didn't occur until noon. These listings were printed along with this slogan in the folded, one-sheet program guide: "Public Radio, the rare medium that's well done."

Monday through Saturday

12 noon to 6 pm	Contemporary Sounds
6 pm to 9 pm	Siskiyou Music Hall
9 pm to 12 pm	Rock Show

Sunday

12 noon to 4 pm	Contemporary Sounds
4 pm to 4:30 pm	Music Helvetica
4:30 to 5 pm	Canadian Corner
5 pm to 8 pm	Siskiyou Music Hall
8 pm to 9 pm	Sunday Supplement
9 pm to 12 pm	The Jazz Man

JEFFERSON PUBLIC RADIO THE IDENTITY EMERGES

Clearly a new name for the organization was needed. "KSOR" was no longer an adequate moniker, by 1990, and a list of all call letters would have become an indigestible alphabet soup. The Jefferson name began to be whispered, internally, since the coverage area of the evolving network of stations roughly paralleled the geographic region locally known as the State of Jefferson: the portions of Northern California and

Southern Oregon which had launched a rebellion earlier in the century, culminating in a secession declaration set to be announced on December 8, 1941—a plan ruined by the Japanese bombing of Pearl Harbor the day before. The mythical state's legend has lived on, and its name was the obvious one for the network, with its own rebellious spirit. But its use was sensitive, even though adoption of it wasn't intended to convey any political overtones. Oregon's Governor at the time was Neil Goldschmidt, who had reacted very negatively to a



Jan Weller and JPR's former Development Director Gina Ing. Courtesy of *The Daily Tidings*.

planned regional tourism campaign (canceled under pressure) that had adopted the State of Jefferson image, finding it similarly useful and natural. Goldschmidt was in charge of representing Oregon's interests, after all, and those interests stopped at the border of California, no matter how arbitrarily and inconveniently drawn that border might be. Kramer took note of this reaction, but merely shifted strategy. "I waited until Neil was about three months from leaving office," he says, smiling at the memory. "Then we snuck the name onto the air very quietly and waited to see what happened." What happened was that the name worked very well, and even the Governor got used to it. "I was always amused when we had governors of either state on the *Jefferson Daily* [JPR's regional radio newsmagazine]," Kramer admits with a bit of glee. "Even Goldschmidt was willing to laugh about it eventually, years after leaving office."

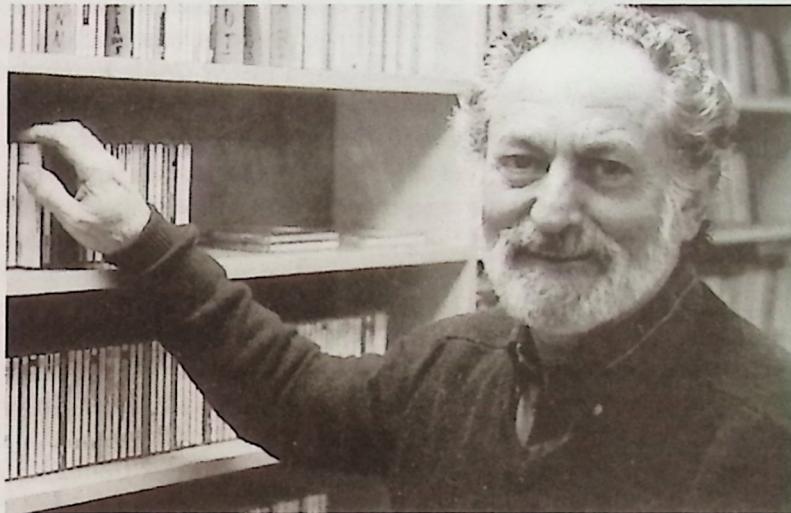
A LIST OF CALL
LETTERS WOULD
HAVE BECOME AN
INDIGESTIBLE
ALPHABET SOUP.



Jean Francis was KSOR's first secretary

THREE SERVICES FROM ONE

With the new name in place, Jefferson Public Radio decided to use the developing web of stations in a radical new way: to take the bold leap from a small amount of split programming to three complete, constant signals. In 1991, the innovative split was made into the three services which now form the backbone of the organization: Classics & News, Rhythm & News, and News & Information. Creating and delivering that high level of programming was an enormous challenge, and remains so every single day; but it has nurtured much deeper, more consistent programming than a single program stream allowed. Different listeners with different preferences were now able to find much more of their chosen pro-



Herman Edel, host of *On With the Show* on Classics & News

Building Step by Step

By Bill Thorndike

Listeners Guild President, 1984-88

For more than ten thousand days, even with weather outages, Jefferson Public Radio has delivered for our region. As I now reflect on thirty years for the station I am struck with the consistency and commitment that this enterprise offers our communities. How does this happen? Building step by step throughout the service area and staying focused on the vision of delivering this sound product is the simple and direct answer.

Members of the Listeners Guild, like you and me, are a critical and growing part of

the answer. Quite simply, the station's fiscal health is based on the number of listeners who become members of the Guild and renew automatically. What a sweet measure of success, shorter marathons!

WHAT A SWEET
MEASURE OF
SUCCESS,
SHORTER
MARATHONS!

last term this year. The dedication to the birth of the station during Jim Sours' term as college president, to the continued sup-

port of university President Steve Reno speaks well for the role that public radio plays in fulfilling the mission of Southern Oregon University as a regional resource.

My family-owned business, Medford Fabrication, is one of the oldest business underwriters of Jefferson Public Radio and the partnership has been a good one. One of our corporate goals is to invest in community resources that improve the livability of our region. I am sure it comes as no surprise that Jefferson Public Radio has fit the bill for over twenty years. To all of the other businesses that also invest in public radio, thank you. I look forward to this radio ship staying true to its course in the future. Happy Birthday, and many happy returns.

Time Line

1969 KSOR signs on at 5pm, Wednesday, May 21, 1969, under supervision of SOSC faculty member Dave Allen

1973 KSOR's future in question when Allen dies suddenly

1974 Ron Kramer hired as a consultant by SOSC to determine long-term viability of station (September)

1974 One page *KSOR Comics* published—first program guide (Fall)

1975 KSOR Listeners Guild formed

1976 On-air time increases as sign-on moves to 10am from noon

1977 KSOR moves to Mt. Baldy, upgraded from 10 to 2000 watts, in stereo (February)

1977 First *Guide to the Arts* program guide published (March)

1977 First live coverage of Oregon Shakespeare Festival (June)

1977 First on-air fundraiser nets \$7,200

1977 First KSOR translator installed in Grants Pass

1977 First broadcast of Rogue Valley Symphony

1978 Translators added in Cave Junction, Klamath Falls, Yreka and Grants Pass, including first public radio solar powered translator (one of seven)

1978 On-air time increases again as sign-on moves to 8am

1978 First coverage of Britt Festivals

1979 Application made for 18 translators, including Coast System, Douglas County, Siskiyou County, Klamath County (construction continues for 1/2 years)

1979 KSOR granted membership in National Public Radio (May)

1979 KSOR granted membership in Corporation for Public Broadcasting

1979 John Baxter becomes Program Director

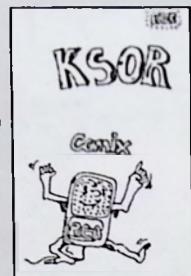
1979 First Oregon broadcast via NPR satellite system (from OSF Elizabethan Theater)

1980 First production control room installed (Studio C)

1980 *Music in Peter Britt's Woodlands* airs

1981 Sign-on moves to 6am with beginning of NPR's *Morning Edition*

1981 JPR loses lease on Mt. Baldy, plans move to King Mountain



Continued on next page

CREATING AND DELIVERING THAT HIGH LEVEL OF PROGRAMMING WAS AN ENORMOUS CHALLENGE, AND REMAINS SO EVERY SINGLE DAY.

gramming, regardless of whether their passion was for classical music, modern music or news. The chief architect of the new sound was John Baxter, whose credits included the design of *Open Air*, the eclectic modern music program at the heart of the Rhythm & News Service offerings. *Open Air*, with its blend of jazz, blues, world music, singer-songwriters and otherwise accessible but unclassifiable music, remains a rarity of creativity in the modern radio world: every bit as wild and free as the programs of the heyday of free-form FM radio.

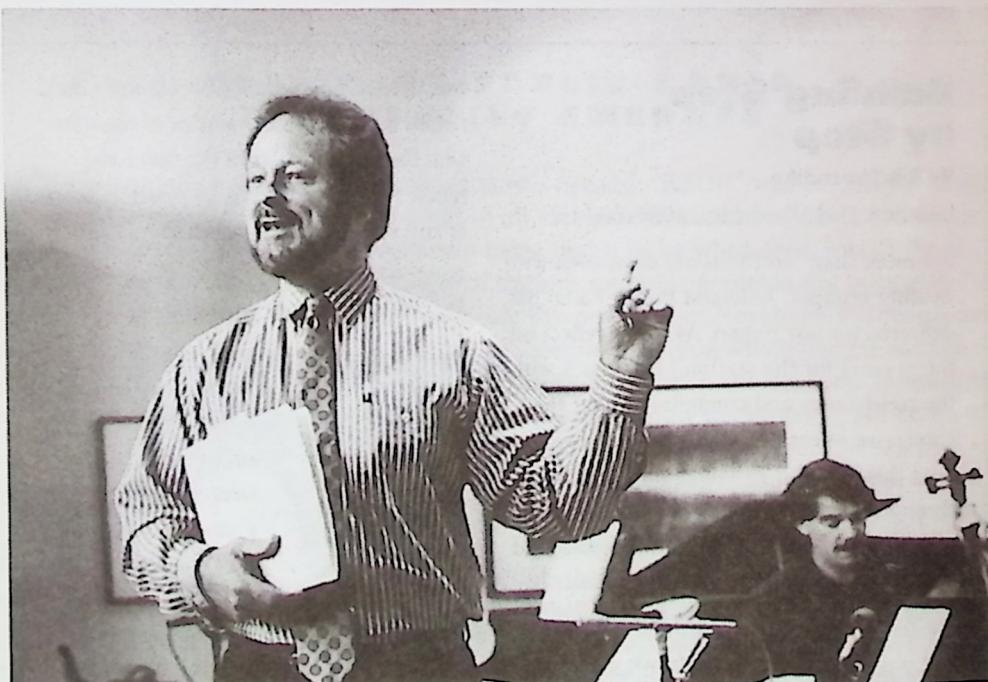
BEYOND THE AIRWAVES

The early vision of JPR as more than a radio station has resulted in new creative efforts beyond the airwaves in recent years. In the literary field, two key events have occurred.

First, the decision was made in 1993 to expand the old *KSOR Guide to the Arts* into the more in-depth, ambitious regional magazine that you hold in your hands, the *Jefferson Monthly*. Now one of the most comprehensive members' magazines in the nation, it has also become recognized as a free-standing creative work that many consider to be the best regional magazine in the area. Maintaining a tight editorial focus on feature stories and columns with direct relevance to the region, its pages have included writing by some of the best locally-based writers, known and unknown, as well as feature articles from beyond the region by such nationally known figures as naturalist writer Kim Stafford, and poetry from luminaries Ursula K. LeGuin and Michael Ondaatje, among many others.



Thomas Ormsby, host of *Siskiyou Music Hall* in the late 1980s.



St. Paul Sunday host Bill McLaughlin on the site of "Coos Bay Sunday Morning" a live JPR broadcast, part of the Oregon Coast Music Festival in the 1990s.

Second, literary expression began to find new means through JPR in 1998, with the publication of *As It Was*, JPR's first book. Authored by Carol Barrett, the book is based on JPR's long-running radio series of the same name, integrating the historical stories of Southern Oregon and Northern California told on the radio show with nearly a hundred rare historical photographs. Though still in its early stages of finding its way into the world, the book has already brought creative and financial returns well beyond its cost. It continues the symbiotic relationships between radio, creativity and community; it furthers the entrepreneurial spirit which has become so central to JPR's continued vitality.

AS THE CONVERGENCE
BETWEEN BROADCASTING
AND ONLINE
COMMUNICATIONS
CONTINUES TO EVOLVE,
JPR IS WELL POSITIONED TO
REACT TO SWIFT CHANGES.

been delivered, including on-demand audio files of gubernatorial debates, community forums on Y2K preparedness, and other subjects; online forums; the electronic version of this magazine, with plans for archives of a wealth of previous articles and columns in the works; guided connections to other web resources; e-mail service; and many other amenities. As the convergence between broadcasting and online communications continues to evolve, it

Though printing is one of the world's older art forms, the *As It Was* book (along with any other literary ventures that may follow) is part of JPR's burgeoning New Media department. The key element of that department is JEFFNET, the Internet service which JPR purchased in 1995. Like the station itself, JEFFNET has seen growth beyond expectations. JPR will launch its audio programming web stream this year on JEFFNET, and a great deal of online content has already



Jay Marble read morning news in the '90s, and now works in public radio in Alaska.

Time Line

1981 Powers translator completed—largest ever built

1981 *Guide to the Arts* redesigned to include more community interest stories

1981 First Wine Tasting held

1982 *Chatterbox* wins award from CPB for outstanding children's programming

1982 CPB Award for coverage of Oregon Shakespeare Festival

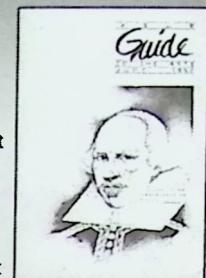
1982 Garrison Keillor brings *Prairie Home Companion* to Ashland

1982 First coverage of Oregon Coast Music Festival

1984 KSOR asked by Indian Springs School District to take over operation of Big Bend translator in North Shasta County

1984 Arcata citizens ask KSOR to install translator; funding approved by federal government. KSOR decides to let emerging public station KHSU in Arcata use frequency; KSOR translator moved to Brookings

1986 KSOR moves to King Mountain; power increased to 35,000 watts



KSOR's *Guide to the Arts*, June 1983

Continued on next page

Entrepreneurial Growth

By Mike Schiveley

Listeners Guild President, 1993-1996

My tenure as President of the JPR Listeners Guild began shortly after the station formerly known exclusively as KSOR (an intriguing blend of music styles) had evolved into three separate radio services: Classics & News, Rhythm & News, and News & Information. What an incredible idea and success that turned out to be! I believe the format change was the primary fuel that fired our enormous growth of the mid-1990s. We greatly enhanced our presence in Northern California, especially with the opening of our studio in Redding in 1994. Our monthly publication, the *Jefferson Monthly*, evolved with us into a fine piece of journalism that not only serves as a program guide but provides timely and intelligent discussions of both public radio issues and local community

matters. We struggled with major threats to federal funding resources that began in late 1994 and continue to this day. Part of our response to that, in addition to educating our representatives in Washington D.C. of

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the important role public radio plays in our community, was to seek enterprises of a more entrepreneurial nature, the best example being our exploration, and leadership, into the world of Internet services. JEFFNET was a widely investigated

and debated topic before we took the plunge. I am astounded at how successful it has been.

With the guidance of the able staff at JPR, and the valuable input and energy of the

volunteer board members I have had the pleasure to work with, we have arguably created the finest public radio network in the nation. I am especially pleased that we have been able to honor our pledge to represent the entire region served by JPR, both in our board membership and by holding our annual meetings in Redding, Brookings, Klamath Falls, Grants Pass, Roseburg and Weed, in addition to Medford and Jacksonville reflecting our need and desire to meet the listeners we serve. Since the annual meeting is held in March, that has also provided some fairly exciting trips to these areas!! I remember in particular the annual meeting held in the coastal restaurant with a steel corrugated roof in a rain storm so violent that we had to stop our meeting several times because no one could hear.

It has been a pleasure to serve this fine organization, and I am grateful for the opportunity, and proud of the results.



Robin Lawson's Saturday jazz show was the first program heard uniquely on KSMF

- 1986** News Department created with the arrival of Annie Hoy as News Director
- 1986** First awards for News Department from Associated Press
- 1987** KSMF signs on, first split programming
- 1988** KSBA, Coos Bay, signs on to improve and protect service in Coos County
- 1988** KSKF, Klamath Falls, signs on to improve and protect service in Klamath County
- 1989** Network of stations becomes named Jefferson Public Radio
- 1989** KSOR celebrates 20th anniversary—representatives from NPR, CPB, APR and Metropolitan Opera visit
- 1989** Science fiction series *Curve of Wonder* airs after ten years in development
- 1989** Renowned jazz pianist and radio host Marian McPartland performs concerts in Ashland and Klamath Falls
- 1990** St. Paul Sunday Morning host Bill McLaughlin hosts special performance, *Coos Bay Sunday Morning* (July)
- 1990** KSJK, Talent, donated to JPR by Perry Atkinson and signs on with all news and public affairs programming
- 1990** KSRS, Roseburg, signs on to improve and protect service in Douglas County
- 1990** Federal government grants \$303,000 for construction of Northern California satellite stations
- 1991** *El Sol Latino*, the region's first all-Spanish language radio program, is launched
- 1991** Classical music available through the night with *State Farm Music Hall* (Spring)



Ron Kramer prepares to cut the 20th anniversary celebration cake

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CELEBRATING THE CLIMB

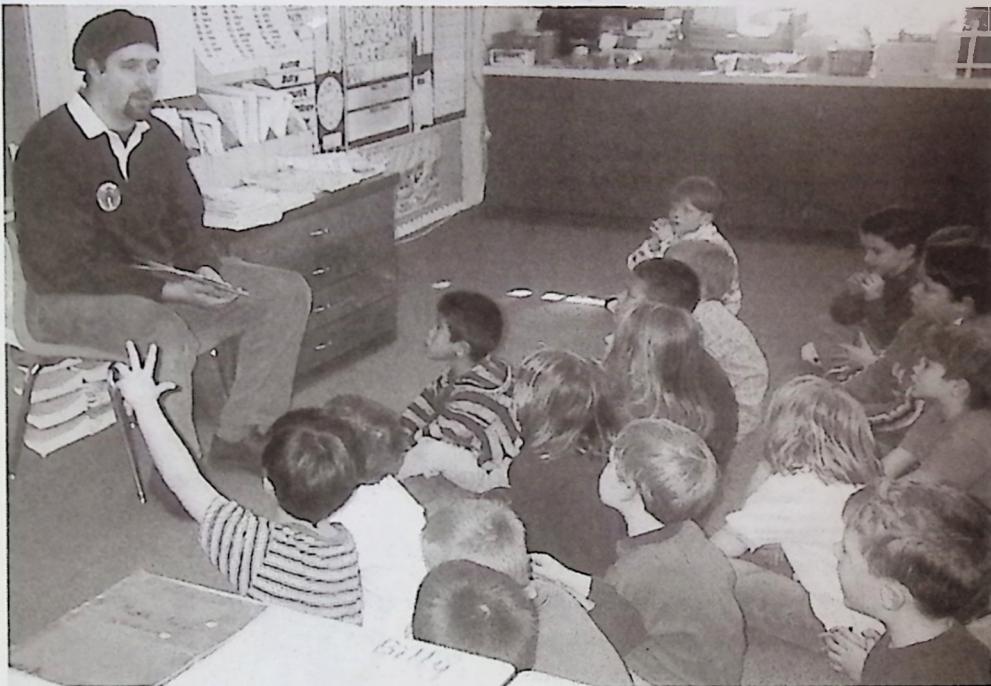
Thirty years of striving at Jefferson Public Radio

leaves JPR well positioned to react to swift changes in the media, and thrive instead of suffer as a result of the shifts.

AND NOW, LIVE FROM REDDING...

The effort to program *from* communities as well as *to* them has taken a significant step forward in the past five years also. The opening of a JPR broadcast studio in Redding in 1994, and the hiring of the first full-time Redding staff member (Eric Teel) in 1996, has allowed JPR much deeper integration in the Northern California communities that have long been a part of the local public radio effort. Not only is JPR now capable of broadcasting to the entire region from both sides of the border—better news and entertainment coverage in Northern California has resulted, and other community involvement opportunities have begun to manifest themselves. The result has quickly become a much larger outpouring of community support: Redding, at this writing, is the third-largest town in the region in terms of financial support for JPR, and the fastest growing in its participation.

THE EFFORT TO
PROGRAM FROM
COMMUNITIES AS
WELL AS TO THEM
HAS TAKEN A
SIGNIFICANT STEP
FORWARD.



JPR's Eric Teel spends an afternoon with a future generation of radio broadcasters in Jeannie Winstead's first grade class at Prairie Elementary School in Redding.

THE FUTURE

Yes, thirty years is a long time. So much has changed. Yet, Jefferson Public Radio still approaches each broadcast day the same as it did thirty years ago. Each day we have a precious opportunity to make our world a better place – one that honors and celebrates the diverse range of human experience, from art and science to history and politics. And, while the very notion of radio itself may transform in the era of direct satellite receivers, Internet broadcasts, and other technological and social changes, we will continue to explore our culture with intelligence, tolerance and a respect for the time listeners spend with us. We look forward to the years ahead, when we'll once again be able to step back from this collaborative weave we call public radio to marvel at what we've created together.

A Mature Love Affair

By Steve Reno

President, Southern Oregon University

Anniversaries are not only times of celebration but also of recollection. As we note with pride the 30th anniversary of Jefferson Public Radio, I cannot help but think of my first and lasting impressions of radio. They served as the foundation for my high regard and genuine affection for JPR, the radio station that today is synonymous with Southern Oregon University's commitment to service in Southern Oregon and Northern California.

The earliest stirrings of my love affair with radio that I recall are warm afternoons at my grandmother's house, when I was a small child: while she ironed, I played on the floor with my toys, as *Stella Dallas* played on the radio.



Steve Reno

The choice of programs then was my grandmother's. Later in the evening, we'd gather round the radio to listen to the evening news. The scene I remember was archetypical American: my grandparents in their respective chairs, newspapers on their laps, while I was on the floor drawing pictures in my coloring book. The green illuminated dial on the Motorola set functioned for me as a prototype of something that would come much later—a television screen. That dial offered sufficient space for me to create images of what was being heard on the radio. Later, when I could choose programs to listen to, that green dial was again the surrogate TV screen onto which I projected my own pictures of what Hopalong Cassidy or Captain Midnight might look like.

My earliest venture into "broadcasting" was nothing more sophisticated than a microphone, amplifier, and a very long wire to a speaker at our next-door neighbor's house. That poor patient man! Although he had helped me set up my "station," as he was an electronics wizard, he must have been long suffering as he listened to the strange mixture of 78 rpm records, my reading of newspaper news stories, and live interviews with such notables as my seven-year-old sister.

During my high school days, radio was little more than a portable source of the top tunes,

occasionally irritatingly punctuated by news broadcasts. Around the house it had clearly taken third place to the television and our family's new high fi.

My romance with radio was rekindled during a decade spent living in England. The BBC, especially Radio Three (the classical service) became my near constant companion. The bedside clock radio was set to go on in coincidence with the 5:00am sign-on from Broadcasting House in London. The imperial music and the confident opening announcement conjured up images of expectant listeners around the country and around the world poised to hear the latest in news and cultural affairs. I was one with a community of listeners who were educated, entertained, and edified by the Beeb's rich offerings of music, lectures, and news. From such excellent programs as David Munrow's *Pied Piper*—originally developed for children, but later standard fare for adults—I deepened my knowledge of Early Music.

On returning home to the States, I was delighted to discover Maine Public Broadcasting, with its salty mixture of local color, regional programming and national affairs. MPBN, as I was to appreciate more fully later, fostered a keen sense of regional community, nurturing traditions, celebrating the arts, and tackling the pressing issues of the place.

So by the time my family and I moved to Ashland, Oregon, my love affair with radio—especially public broadcasting—was in an advanced state. Jefferson Public Radio is truly my home. As a private citizen, it fills my early morning and late night hours, and always accompanies me up and down the I-5 to the absolute limits of its signal's reach. As the President of Southern Oregon University, JPR is often on my weekly calendar and agenda, whether my role with respect to it is to help, advise, approve, fund, or advocate. I must be a terrible thorn in the side of its faithful staff for I am never shy about expressing comments regarding programming or even of phoning up if, for any reason, early morning sign-on doesn't occur on schedule. But in my defense, affection gives me that prerogative.

As JPR and its many listeners celebrate thirty years of outstanding achievement, I add my own congratulations. Our lives together in this region are enriched by this marvelous resource.

Time Line



1991 JPR creates multiple program formats: Classics & News, Rhythm & News, News & Information (October) Russell Sadler, first host of *Jefferson Exchange*

1992 "The Winter of our Discontent" as

1993 several installations are damaged by severe storms; listeners rally with \$60,000 in support (Winter)

1992 KAGI, Grants Pass, donated to JPR by California-Oregon Broadcasting, Inc. and signs on

1992 KNCA, Burney-Redding, signs on to improve and protect service in Shasta County

1993 First Rhythm & News translator constructed (in the Illinois Valley)

1993 *Guide to the Arts* expanded to become the *Jefferson Monthly*

1994 KNSQ, Mt. Shasta, signs on to improve and protect service in Siskiyou County

1994 JPR Redding studios open, enabling system-wide broadcast from two facilities

1995 KNYR, Yreka, signs on to improve and protect service in the area (January)

1995 KSRG, Medford/Ashland, signs on to improve and protect service in the Rogue Valley (Spring)

1995 JPR Listeners Guild purchases an existing Internet service provider and launches JEFFNET, the first Internet service in the nation operated by a public broadcaster (May)

1995 KSKF's power is increased from 1.8kw to 6.5kw in Klamath Falls (Fall)

1995 *Jefferson Exchange* talk show launched on the News & Information Service with Russell Sadler as host (October)

1996 Eric Teel joins JPR as JPR's Northern California Program Coordinator—JPR's first full-time staff member based in Redding studios (Fall)

1997 The JPR Listeners Guild incorporates as the JPR Foundation (June)

1997 *Jefferson Exchange* switches to a 2-hour weekday format (October)

1998 A revised News & Information Service program schedule is introduced, returning *Fresh Air* and *Prairie Home Companion* to JPR, as well as bringing a variety of other new programs to the air (January)

1998 JPR boldly cuts the length of the fall fund drive in half, to eight days, and raises a record amount of support (October)

1998 JPR's first book, *As It Was*, is published, based upon JPR's long-standing daily series devoted to the history of Southern Oregon and Northern California

IN



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG

Beginning May 1st, The Lyric Opera of Chicago returns for eight operas from their 44th season. From standards, *La Traviata* of Verdi and *Die Meistersinger* of Wagner to Kurt Weill's *The Rise and Fall of the City of Mahagonny*, The Chicago Lyric's roster of stars is exemplary. Among the singers are Catherine Malisitano, Felicity Palmer, Susan Graham, Timothy Nolen, Frank Lopardo, Sam Ramey, and the husband-and-wife singers, Angela Gheorghiu and Roberta Alagna as the star-crossed lovers in Gounod's *Romeo et Juliette*. Join hosts Norman Pellegrini and Lois Baum for The Chicago Lyric's 1999 season, Saturday mornings at 10:30 throughout the months of May and June.

Volunteer Profile: 30 Years of Volunteers

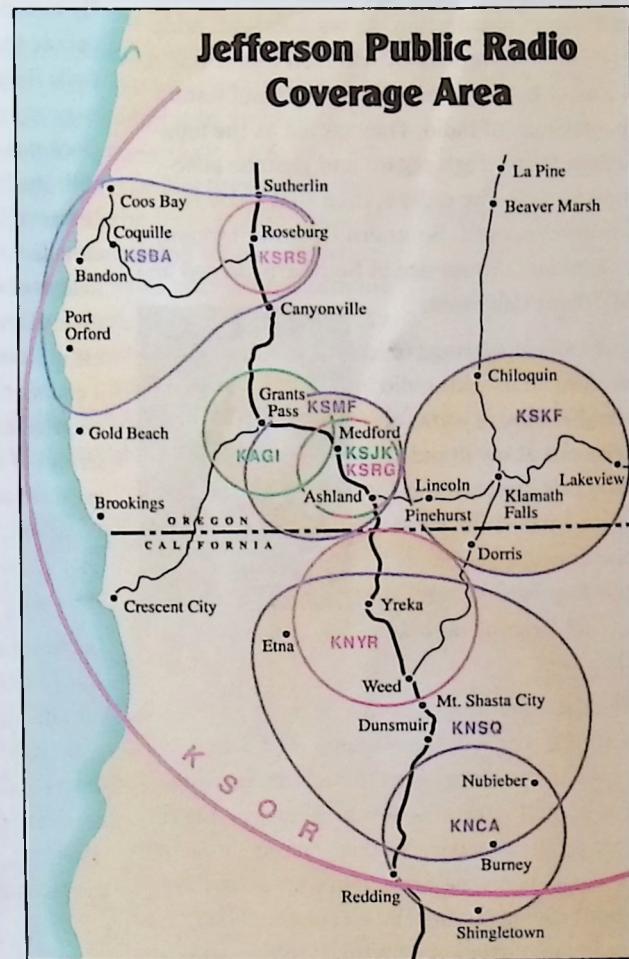


We'd like to recognize the thousands of volunteers who have given of their time and their heart to the success of Jefferson Public Radio in the past 30 years. It's impossible to include a profile and photo of all who have served; but we extend a heartfelt 'thank you' to the entire volunteer corps. Volunteers make an invaluable contribution to the character of JPR and our region. We'll let the words of a few of our current volunteers speak for themselves. "I feel fortunate to be volunteering my time at such a quality radio station," says news volunteer Mercedes Ly. Long-time volunteer Robert

Sorrell says, "I appreciate the service JPR provides our community and I support it by volunteering." Bonnie Rostonovich tells this story: "I enjoy sharing a love of classical music with our listeners...and am often startled by a complete stranger in a supermarket or the library who asks me to track down a favorite piece...we whistle and hum to each other to try to figure out what it is." We are in turn fortunate to have so many talented, dedicated people donating their time.

Occasionally, JPR has given a special award to JPR volunteers who have shown service far beyond the call of duty: the Lawson Award, named after Earl and Vera Lawson, who contributed an exceptional amount in many ways. Four volunteers have been given this award since it was instituted in 1991: Bill Thorndike and Fred Sohn, in 1991; Ellen Cholewa in 1994; and Bob Davy in 1998.

Bob Davy is pictured in the photo above, which shows some of the current news volunteers. Pictured above: (Front row) Kay Stein, Mallika Miller, Mercedes Ly; (Back row) Teresa Maijala, News Director Lucy Edwards, LeeAnn LaBar, Caryn Fieger, and Bob Davy.



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Camas Valley 88.7	Marsh 89.1
Canyonville 91.9	Lincoln 88.7
Cave Junction 89.5	Mt. Shasta, McCloud, Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin, Tulelake 91.9
Coquille 88.1	Port Orford 90.5
Coos Bay 89.1	Parts of Port Orford, Coquille 91.9
Crescent City 91.7	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am Metropolitan Opera (through April 17)	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		JPR Saturday Morning Opera (April 24)	11:00am Siskiyou Music Hall
4:00pm All Things Considered		2:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

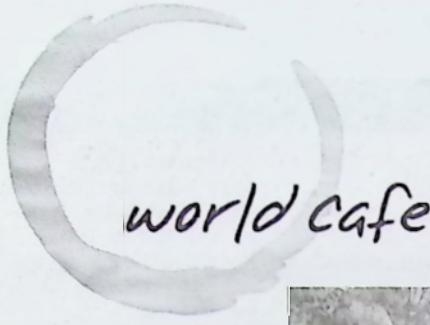
Monday through Friday		Saturday	Sunday
5:00am Morning Edition	9:00am Open Air	6:00am Weekend Edition	6:00am Weekend Edition
3:00pm All Things Considered	5:30pm Jefferson Daily	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
6:00pm World Café	8:00pm Echoes	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
10:00pm Open Air at Night		10:30am California Report	2:00pm Le Show
		11:00am Car Talk	3:00pm Confessin' the Blues
		12:00pm West Coast Live	4:00pm New Dimensions
		2:00pm Afropop Worldwide	5:00pm All Things Considered
		3:00pm World Beat Show	6:00pm Folk Show
		5:00pm All Things Considered	9:00pm Thistle & Shamrock
		6:00pm American Rhythm	10:00pm Music from the Hearts of Space
		8:00pm Grateful Dead Hour	11:00pm Possible Musics
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	10:00pm BBC World Service	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden		8:00am Sound Money	11:00am Sound Money
10:00am Public Interest		9:00am Jefferson Weekly	12:00pm A Prairie Home Companion with Garrison Keillor
11:00am Talk of the Nation		10:00am West Coast Live	2:00pm This American Life
1:00pm Monday: Talk of the Town		12:00pm Whad'Ya Know	3:00pm Jefferson Weekly
Tuesday: Healing Arts		2:00pm This American Life	4:00pm Zorba Paster on Your Health
Wednesday: Real Computing		3:00pm A Prairie Home Companion with Garrison Keillor	5:00pm Sunday Rounds
Thursday: Word for the Wise and Me & Mario		5:00pm Talk of the Town	7:00pm People's Pharmacy
Friday: Latino USA		5:30pm Healing Arts	8:00pm The Parent's Journal
1:30pm Pacifica News		6:00pm New Dimensions	9:00pm BBC World Service
2:00pm The World		7:00pm Fresh Air Weekend	
3:00pm Fresh Air with Terry Gross		8:00pm Tech Nation	
4:00pm The Connection		9:00pm BBC World Service	
6:00pm Fresh Air (repeat of 3pm broadcast)			
7:00pm As It Happens			



Join us for the World Cafe — a cutting-edge program of alternative contemporary music featuring the innovative sounds of today's most provocative American and International artists. Host David Dye showcases works that are both familiar yet fresh, music that is both new and exciting. Featuring in-studio performances, music-intensive features, and artist interviews the World Cafe explores musics ranging from rock to reggae, American and English folk to Brazilian pop.



The World Cafe — anything's possible!

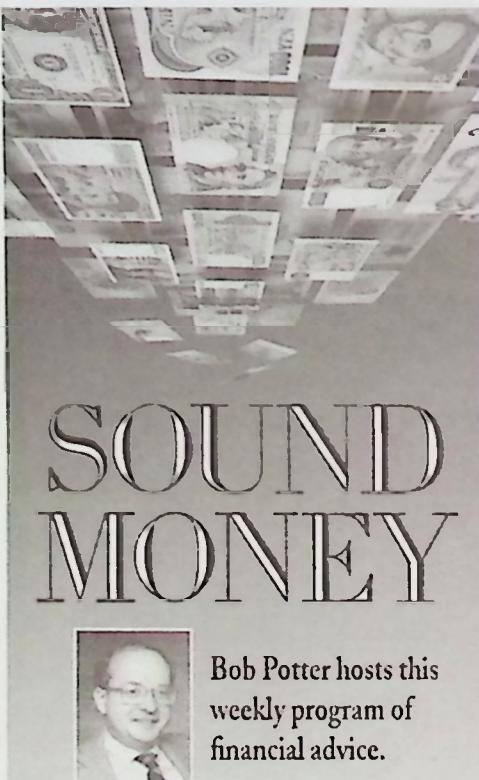
Weekdays · 6-8pm

Rhythm & News Service

Bob Potter hosts this weekly program of financial advice.

Sundays at 11am

News & Information



SOUND MONEY



The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

The latest international and national news from NPR.

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

Live performances recorded at the famous Wolf Trap concert hall located outside of Washington D.C. hosted by Rich Kleinfeldt and Bill McGlaughlin.

Click and Clack come to the Classics!

The latest news from NPR.

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

Your participating Jackson and Josephine County State

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Keith Henty.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

9:00-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich — and largely unknown — treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

Live performances recorded at the famous Wolf Trap concert hall located outside of Washington D.C. hosted by Rich Kleinfeldt and Bill McGlaughlin.

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates May birthday

First Concert

May 3 M CPE Bach: Oboe Concerto in Bb
May 4 T Finzi*: Five Bagatelles for Clarinet and Piano, Op 23
May 5 W Hoffmeister: Viola Concerto in D
May 6 T Liszt: Symphonic Poem #2, *Tasso*
May 7 F Brahms*: *Ballades*, op. 10
May 10 M LeClair*: Violin Concerto in D, op. 7, #2
May 11 T Still*: *La Guiablesse*
May 12 W Massenet*: Ballet Music from *Le Cid*
May 13 T Haydn: Piano Sonata in D
May 14 F Monteverdi (5/15)*: Selections for *Vespers of 1610*
May 17 M Satie*: *Three Pieces in the Shape of a Pear*
May 18 T Froberger*: Pieces for Harpsichord
May 19 W Foote: Three Pieces, op. 9
May 20 T Dvorak: Serenade for Winds, op. 44
May 21 F Wagner (5/22)*: Overture and Venusburg music from *Tannhaeuser*
May 24 M Schumann: Concertpiece in F for 4 horns and orchestra
May 25 T Ravel: Sonata for violin and cello
May 26 W Mozart: Trio for clarinet, viola, and piano, K. 498
May 27 T Scriabin: *Le Poeme de l'Extase*
May 28 F Albeniz (5/29)*: Suite from *Iberia*
May 31 M Marais*: *Le Labyrinthe*

Siskiyou Music Hall

May 3 M Dvorak: Symphony No. 9, Op. 95 "From the New World"
May 4 T Finzi*: Clarinet Concerto, Op. 31
May 5 W Beethoven: *Diabelli Variations*
May 6 T Brüll: Piano Concerto No. 2 in C, Op. 24
May 7 F Tchaikovsky*: Symphony No. 2 in C minor "Little Russian"
May 10 M Holst: *The Planets*
May 11 T Still*: Symphony No. 2 in G minor "Song of a New Race"
May 12 W Paderewski: Piano Sonata Op. 21
May 13 T Fibich: Symphony No. 2 in E flat Major, Op. 38
May 14 F Alfsen: Symphony No. 1 in F minor, Op. 7
May 17 M Leclair: Violin Concerto Op. 7, No. 6
May 18 T Gorecki: Symphony No. 3
May 19 W Mozart: Piano Concerto No. 27 in B flat
May 20 T Schumann: Symphony No. 2 in C, Op. 61
May 21 F Beethoven: Piano Sonata No. 4 in E flat, Op. 7
May 24 M Schubert: Symphony No. 1 in D
May 25 T Peterson-Berger: Symphony No. 2 "The Journey on Southerly Winds"
May 26 W Foote: String Quartet No. 1 in G minor, Op. 4
May 27 T Kreutzer: Septet in E flat Major, Op. 62
May 28 F Brahms: Quartet in G minor, Op. 25
May 31 M Marais*: *La Gamme*

HIGHLIGHTS

The Lyric Opera of Chicago

May 1 *La Gioconda* by Ponchielli
Jane Eaglen, Johan Botha, Robynne Redmon, Nikolai

Putilin, Eric Halfvarson, Nancy Maultsby, Bruno Bartoletti, conductor.

May 8 *Rise and Fall of the City of Mahagonny* by Kurt Weill

Catherine Malfitano, Kim Begley, Felicity Palmer, John Duykers, Timothy Nolen, Michael Devlin, Raymond Aceto, Sylvain Cambreling, conductor.

May 15 *Romeo et Juliet* by Gounod

Roberto Alagna, Angela Gheorghiu, Rene Pape, Brian Montgomery, Jeffrey Wells, William Burden, John Nelson, conductor.



Angela Gheorghiu and Roberto Alagna in *Romeo et Juliette*, May 15 on the Lyric Opera of Chicago on the Classics & News Service.

May 22 *Ariadne Auf Naxos* by Strauss

Deborah Voigt, Jon Villars, Laura Aikin, Susan Graham, Victor Braun, John Osborn, Stanley Jackson, Wilbur Pauley, Lynette Tapia, Jennifer Dudley, Elena Kolganova, Robert Spano, conductor.

May 29 *La Traviata* by Verdi

Andrea Rost, Frank Lopardo, Dmitri Hvorostovsky, Dale Travis, Jessie Raven, Maurizio Benini, conductor

Saint Paul Sunday Morning

May 2 The Miro String Quartet

Ginastera: String Quartet # 2, Op. 26-I. Allegro rustico; Smetana: Quartet #1 in E minor, "From My Life"; Haydn: Quartet in D major, Op. 76, #5-III. Menuetto: Allegro; IV. Finale: Presto.

May 9 The Eroica Trio

Anton Arensky: Trio in D minor, Op. 32; Dvorak: Trion in E minor, Op. 90; Gershwin (arr. Penafor): from Three Preludes.

May 16 The New York Wind Soloists

Louis Armstrong (arr. Jolley): Yes, I'm in the Barrel; Stravinsky (arr. Jolley): Ragtime; Kurt Weill (arr. Kay): excerpts from "Three-Penny Opera"; Hindemith: from Kleine Kammermusik, Op. 24, #2; Medley of traditional choros (arr. Morelli); Villa-Lobos: Quintet en forme de choros for woodwinds; Gershwin (arr. Jolley/Wild): Fascinating' Rhythm.

May 23 Robert Mann: The Mendelssohn String Quartet

Haydn: Quartet in D major, Op. 20 #4; Mendelssohn: Quintet for strings in Bb, Op. 87

May 30 Charles Rosen, piano

Chopin: Nocturne, Op. 62, #1; Mazurka in c# minor, Op. 60 #2; Mazurka in c# minor, Op. 63, #3; Barcarolle in F# major, Op. 60; Brahms: Variations on a theme by Handel.

A "Heart Healthy" recipe from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

QUICK AND EASY JAMBALAYA

(serves 6)

1 lb raw shrimp, peeled & de-veined
3 tsp fresh garlic, crushed
1 can chicken broth
1 can red kidney beans, rinsed & drained (1 lb)
1/2 cup red bell pepper, chopped
1/2 cup green bell pepper, chopped
2 tsp Cajun seasoning
1 cup smoked turkey sausage (about 5 oz)
2 cups instant brown rice
1 can crushed tomatoes (8 oz)
1 cup celery, thinly sliced
1 cup onion, chopped
Vegetable cooking spray
Tabasco/red pepper sauce to taste

Rinse shrimp with cool water, and pat dry with paper towel. Coat a large skillet with cooking spray, and place over medium-high heat. Add shrimp, sausage, and garlic. Stir fry for about 4 minutes, or until shrimp is no longer pink.

Add rice, broth, tomatoes, kidney beans, celery, onion, bell peppers, and cajun seasoning to skillet and bring to boil. Stir, reduce heat to low, and cover. Simmer 15 minutes, or until rice is tender and liquid has been absorbed.

Remove skillet from heat, and let sit covered for 5 minutes before serving.

Nutritional Analysis

Calories 17% (341 cal)
Protein 53% (27 g)
Carbohydrate 15% (51 g)
Total Fat 6% (4.24 g)
Saturated Fat 4% (1 g)

Bon Appetit & Stay Well!



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

Ashland YMCA

<http://www.ashlandymca.org>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Blooming Bulb Company

<http://www.bloomingbulb.com>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

[http://www.jeffnet.org/computerassistance/compasst.](http://www.jeffnet.org/computerassistance/compasst)

Gene Forum

<http://www.geneforum.org>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Tame Web

<http://www.tameweb.com>

Rogue Valley Symphony

<http://www.rvssymphony.org>

Southern Oregon Women's Access to Credit

<http://www.sowac.org>

White Cloud Press

<http://www.whitecloudpress.org>

Rhythm & News Service

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CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer-songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am The Blues Show

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some jazz's greats.

10:00am-2:00pm Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm
Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Afropop Worldwide

May 1 Afropop Visits Peru

We visit the cultural center of singer Susana Baca who shares stories from two decades of research in Afro-Peruvian music; and of Manongo Mujica, who shows us instruments special to Peru. Also, we check out Lima's nightclubs, plus hits from the most popular Afro-Peruvian singers on the scene today.

May 8 George Collinet Cooks In Capetown

Join Georges Collinet in the kitchen of Fadela Williams of Capetown, South Africa as they cook up a delicious Cape dish and enjoy the latest music from Capetown, Johannesburg and from nearby Mozambique and Madagascar.

May 15 Senegal Greets Afropop Worldwide

Audio snapshots of the 1999 Afropop Tour to Senegal led by Georges Collinet and Afropop producer Sean Barlow. Catch the latest nightclub sensations in Dakar and visit Youssou N'Dour's studio to meet emerging artists. Hear what's popular on SUD-FM and find out what's hot on the street by cassette shopping at Sandaga market.

May 22 Cape Verde-Musical Islands In The Atlantic

The Afropop crew fly to the musically rich islands of Cape Verde: first to Mindelo on Sao Vicente to meet young artists and hear what's happening in the piano bars; then on to the island of Santiago, to Praia, the most African city in the archipelago where we enjoy funana groups.

May 29 Africa In Central America

We travel to the Caribbean coast of Central America to visit Garifuna communities, descendants of Arawak Indians and African slaves where we hear intimate performances by veterans of parranda guitar. Plus visits to Garifuna communities in Guatemala and Honduras.

Marian McPartland's Piano Jazz

May 2 Roy Haynes

A milestone edition with Roy Haynes, the innovative king of jazz who has been drumming for over half a century. McPartland and Haynes reminisce about the Chicago jazz scene in the '40s and Boston in the '50s and demonstrate that they are jazz artists in their prime.

May 9 James Williams

Pianist and composer James Williams joins McPartland for a special tribute to the great Duke Ellington on the centennial anniversary of the composer's birth. They blend their talents to illustrate the versatility and timeless quality of the great American composer.

May 16 Dianne Reeves

Vocalist and composer Dianne Reeves forged her distinctive style from a wide variety of influences, from Clark Terry to Billy Childs, Sergio Mendes and Harry Belafonte. Her rich voice conveys a broad range and depth of emotion. McPartland is inspired to create a "Portrait of Dianne Reeves."

May 23 Don Byron

Clarinetist and composer Don Byron is one of the most inventive and compelling musicians of his generation. He is due credit for almost single-handedly reviving interest in the jazz clarinet. Byron demonstrates his inventiveness and flexibility as he performs "Perdido" and "Mainstem," and in duets with host McPartland.

May 30 Mercer Ellington

The late Mercer Ellington, son of the legendary Duke Ellington, was a great trumpeter, composer and bandleader in his own right. On the 20th anniversary of his father's death (May 27, 1994), he joined McPartland for a special *Piano Jazz*. We are pleased to re-broadcast this event to commemorate the 100 year anniversary of Duke Ellington's birth.

New Dimensions

May 2 The Shadow Side of Prayer with Larry Dossey

May 9 The Ultimate Vision Quest with Carol Adrienne

May 16 Y2K: Coping with Uncertainty with Margaret Wheatley

May 23 The Science of Soul with Fred Alan Wolf
May 30 Storytelling For The Soul with Gioia Timpanelli

Confessin' the Blues

May 2 Drugs and the Blues

May 9 Michael Hills' Blues Mob's Latest Release
May 16 Home Blues
May 23 RCA's Race Records
May 30 Koko Taylor's Blues

Thistle and Shamrock

May 2 The Pipes

Bending notes and notions of bagpipe music from around the Celtic lands, with Davy Spillane, Dougie Pincock, and others.

May 9 The Fiddle

The excitement and energy of recorded fiddle music is amplified when these recordings are of live performances. We feature a variety of fiddle music this week, paying special attention to live playing by John Cunningham, Liz Carroll, and others.

May 16 Classic Re-issues

From time to time, record labels rescue classic vinyl from obscurity with an inspired re-release on compact disc. We recognize this good work with music which includes excerpts from the only two albums released by the influential Scots band Jock Tamson's Bairns.

May 23 The Best of The DC Fest - I

A selection of highlights from several glorious years of the renowned Washington DC Irish Folk Festival, which has presented some of the top performers in Celtic music. In recent years these included Altan, Eileen Ivers, Natalie MacMaster, Solas, Cherish the Ladies, Martin Hayes, Capercaillie, Andy M. Stewart, and Sharon Shannon.

May 30 The Best of The DC Fest - II

More great highlights from recent years of the Washington DC Irish Folk Festival.



Fiona Ritchie, host of
*Thistle and
Shamrock*

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Engineering

e-mail: ransom@sou.edu

Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

FRIDAY

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events.

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service**SATURDAYS**

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

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9:00pm-Midnight

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ONLINE

Joe Loutzenhiser

Stealing Sounds

We are currently in the midst of a revolution in the distribution of music, but paradoxically the mainstream music industry has little to do with it. In fact, the music industry is this revolution's leading detractor. This shock wave originated on the Internet and has irreversibly changed the way we will acquire music.

The technology behind this revolution is simply a digital audio file format called MP3, and the software that creates and plays the files. The MP3 revolution is superficially similar to the move to compact discs from phonographs and cassette tapes, in that

it has the potential to relegate most other audio formats into niche products. But the CD revolution never fulfilled its early promise. Yes, the audio quality is better, but the price of a CD never came down from the initial \$15.00. CDs now even seem to be going up in price. Many people wonder why CDs are so much more expensive than cassette tapes when the manufacturing process costs roughly the same. This mistrust and disrespect for the music industry has led to the convenient amorality that has powered the MP3 phenomena, for MP3s are used primarily to illegally copy and distribute music. They have many other legitimate uses (a point often overlooked) but by far the majority of MP3 files are copyrighted songs traded among friends or savvy Internet users.

MP3s are created through the use of "ripper" software that takes an audio CD and converts each individual track into a highly compressed MP3 audio file. Some rippers create an intermediate WAV file that is then converted to an MP3, although this can be bothersome since it takes up a lot of disk space. A typical four-minute song creates about a 4 to 5 megabyte MP3 file that is near CD audio quality. The manage-

66

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able size of MP3s has made them ideal for trading on the Internet. It is possible to use higher sampling rates to get higher quality MP3s, but anything beyond near CD quality creates large and unwieldy files. Of course you can also lower the sampling rate and get smaller files that don't sound nearly as good. There are numerous "rippers"

available, some commercial, some shareware, and some free. They vary quite a bit in their quality of MP3 creation and ability to deal with the vagaries of different CD-ROM drives. I have gotten good results from a free ripper called CDex from ALFA Technologies

(<http://members.tripod.com/~cd2mp3/>). Rather than take my CDs to work where they get lost or damaged, I create MP3s of my favorite songs and transport them on a Zip disk. Once the Ashland Fiber Network is in place I will dispense with the Zip disk and just copy them over the high-speed connection.

There are more than a few MP3 players available, but the shareware WinAmp (www.winamp.com) is the most popular. WinAmp has just about every feature imaginable for playing back MP3 files. It also lets you choose how it looks by changing its "skin," a fun but mostly superficial feature. Although WinAmp is chock full of nifty features, I have encountered the odd stability problem. If your playback needs are demanding the Windows media player (www.microsoft.com/windows/mediaplayer) will also play MP3s, although it has zero personality. No matter which player you choose sound quality does seem very good, especially when listening through headphones. I can only detect a slight difference in quality between a track from a CD and an MP3 created from it. The CD has a slight edge, but not enough to bother the casual listener.

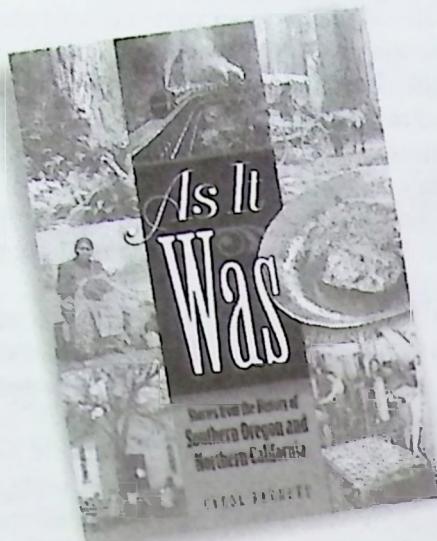
Up until recently MP3s could only be played on a computer, but now Diamond Multimedia is offering the Rio (www.diamondmm.com/products/current/rio.cfm), a device similar to an audio cassette player. The Rio allows you to download MP3s from your computer and play them back while you're on the go. It can only hold about 30 minutes of music, but will change as the Rio's storage increases and compression technology advances. Freeing the MP3 from the computer makes it a viable alternative to CDs and tapes.

Now if all people ever did was make MP3s from the CDs they owned, so they could listen to them on their computer or with a Rio, MP3s would loose their dark cloud of controversy. But an immense number of ethically unaware Internet users are using MP3s to distribute copyrighted music for free without permission. MP3s are traded through company networks, email, ICQ, chat rooms, and even public FTP and web servers. There are even search engines available to help you find MP3s. Looking for an uncommon Zappa song? Finding it is easy, and downloading from someone's FTP server is not beyond the average user since the search engine provides details on getting access to the files. Even more obscure songs can be found with minimal effort.

Of course, the music industry, represented by the Recording Industry Association of America and other legal groups, is not too happy about this. And they have good reason not to be. Consequently there is the predictable legal maneuvering to get MP3s under control. But I don't think it matters. Even if pirated MP3s are suppressed, or even eliminated, the strength of the distribution medium, along with its legitimate uses (www.mp3.com), will persevere. Too many excellent bands are embracing MP3s to get wider exposure (www.13stories.com). It will turn the music industry upside down, hopefully putting the artists in control and allowing us the opportunity to hear more good music that might otherwise get lost in the corporate backwaters, unnoticed because of Top 40 tunnel-vision.

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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ON THE SCENE

Marian McPartland

Twenty Years of Piano Jazz for NPR

It seems only a short time ago that I was preparing for my first interview for *Marian McPartland's Piano Jazz*. At the time, I was both excited and nervous. I had chosen the guest—Mary Lou Williams—because she was somebody I greatly admired, and because I thought it would be a fine thing to start the series with a woman musician who had made such an impact on the jazz world. Perhaps I should have waited until I had more confidence, because Mary Lou was a tough customer! However, as the show went on, she became quite mellow, and even sang a song, something I had never heard her do before! Afterwards, Mary Lou, Bill Hay, the producer Dick Phipps and I went over to the Russian Tea Room and had a celebratory dinner. At that time, I never dreamed that *Piano Jazz* would still be on the air twenty years later.

Since that exciting day of taping in the Baldwin Piano Showroom, I have had some of the finest musicians in the jazz world as my guests. Doing the show has been a continuing source of pleasure, and certainly an edifying and educational experience for me. No one will ever know what a sense of enjoyment I get from spending an afternoon of music and conversation with someone like Ray Charles, Oscar Peterson, Dave Brubeck, and other luminaries of the jazz world. I have found out through the years that jazz players and singers are very generous people; they like to share their knowledge, tell stories, and perform. And since they don't always pick songs I'm familiar with or have heard lately, the show has been a great learning experience for me, and it still is.

I look forward to every new show with great anticipation. I don't think I have ever had more fun in my life than I've had while doing *Piano Jazz*. I have met some extraordinary people, both in the field of music and in the realm of broadcasting. We have a large and faithful audience that writes cards

and letters and E-mail to offer suggestions and ideas or just to stay in touch. I really enjoy hearing from these people from all over the country, and even Europe. I truly do appreciate all the messages of every kind that I receive and I try to reply to as many as I can.

It's also very rewarding to know that *Piano Jazz* has put a spotlight on some relatively new talent, like Diana Krall and Loston Harris, while giving exposure to tried and true musicians like Kenny Burrell, Jay McShann, Dick Hyman, and many others.

We have had many women musicians on the show, including Barbara Carroll and Jane Ira Bloom, and we have progressed from only piano players to a variety of other instrumentalists: trombone star J. J. Johnson, young sax whiz Joshua Redman, and even the fabulous banjo player Bela Fleck! We have had many singers, and it's always a joy for me to get to accompany such great performers as Tony Bennett, Joe Williams, Roseanna Vitro, and many more I could name.

I have wonderful memories of all the shows I've done so far, and I can say "so far" because we are looking forward to more *Piano Jazz* in the future. I want to thank everybody connected with the show—my producer, Shari Hutchinson, The Baldwin Piano Company, Friends of *Piano Jazz*, and all the wonderful people at SCETV and NPR who have given me such great support and the incentive to keep going. And I especially want to thank our faithful listeners, we couldn't go on without them! **IN**

Marian McPartland's Piano Jazz can be heard each Sunday at 9am on the Rhythm & News Service of Jefferson Public Radio.

Anniversary Celebrations

Over the years, Jefferson Public Radio has worked to be more than just an electronic service presenting hundreds of cultural events encompassing music, lectures and performance. These events have kept us connected to the soul of our service, the human intellectual and creative spirit. In celebration of our 30th anniversary we've planned a series of events to mark the occasion. Here's a rundown.

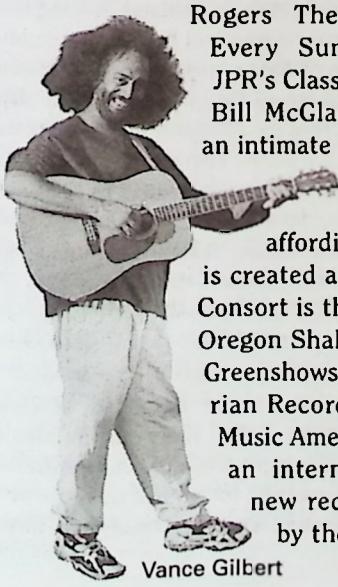
Friday, June 4th — A special presentation of St. Paul Sunday featuring the program's host Bill McGlaughlin with the chamber music ensemble The Terra Nova Consort at the Craterian Ginger Rogers Theater in Medford.

Every Sunday morning on JPR's Classics & News Service Bill McGlaughlin engages in an intimate combination of dis-

ussion and performance with the world's finest chamber ensembles,

affording listeners a glimpse of how music is created at the highest level. The Terra Nova Consort is the dynamic resident ensemble of the Oregon Shakespeare Festival (and the Festival's Greenshows). They have recently signed with Dorian Records as a result of winning the Early Music America/Dorian Recording competition —

an international search for new recording artists held by the label in 1998. The



Vance Gilbert

Georges Collinet



The Terra Nova Consort



Buckwheat Zydeco



ensemble has developed a highly original voice, creating a new view of historic music that brings the excitement of today's world music to the repertoire of earlier eras.

Saturday, June 5th — An afternoon picnic near the bandshell at Lithia Park in Ashland with the staff and volunteers of JPR, and a special free *voxPop* concert featuring singer/songwriter Vance Gilbert. Vance Gilbert is a great new singer/songwriter talent and winner of the Kerrville Music Award's Vocalist of the Year in 1997. Raised in Philadelphia and a resident of Boston,

Vance is one of a very few black artists to embrace the singer/songwriter genre. Vance burst on the scene in the early '90s when the buzz started spreading in the folk clubs of Boston about an ex-jazz singer who was knocking 'em dead at open mikes. The word spread to New York and Shawn Colvin invited Vance to be a special guest on her Fat City tour. Listen to JPR's *Open Air* this month to hear Vance's music, we know you'll want to come hear him live.

Saturday, June 5th — A night of dancing to rhythms from around the world with Georges Collinet and the Afropop Dance

Party! *Afropop Worldwide* host Georges Collinet, from Cameroon, will bring his favorite dance tunes to the Britt Ballroom

CONTINUED ON PAGE 39

BY
Maria Kelly

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (through 7/11, and 9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (through 9/19); and *Pericles* by William Shakespeare (7/28 through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (6/8 through 10/8), and *Henry IV Part Two* (6/9 through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (6/10 through 10/9). Performances in The Black Swan are *El Paso* by Octavio Solis (through 6/26); *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (7/6 through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre announces the North American premiere of *The Shakespeare Revue* as its spring presentation. Created by Malcolm McKee and Christopher Luscombe for London's Royal Shakespeare Company, the show is a sparkling mix of songs and sketches inspired by the Bard. OCT has been chosen to launch this hilarious show in America and McKee and Luscombe will be coming to Ashland to direct the OCT production. Performances are Thursday-Monday at 8pm, as well as Sunday brunch matinees at 1pm through June 14. (541)488-2902

◆ Southern Oregon University Theatre Arts Department presents Steve Martin's *Picasso at the Lapin Agile*, May 6-9 at 8pm in the Center Square Theatre with a matinee on May 9 at 2pm. It's art versus science when Pablo Picasso and Albert Einstein bump into each other in a Paris Bar in 1904 in this popular comedy. All tickets are available at the Theatre Arts Box Office. (541)552-6348

◆ Southern Oregon University Theatre Arts Department presents *Big River, The Adventures of Huckleberry Finn*, Thursdays through Sundays, May 13-30, with evening performances at 8pm and matinee performances on May 23 and 30 at 2pm in the Center Stage Theatre on the SOU campus. This fun-filled musical won seven Tony awards, including Best Musical, and captures the spirit of Mark Twain's classic tale of Huck Finn and Jim, the runaway slave, as the two escape civilization and float down the Mississippi on a raft. (541)552-6348

◆ Actors' Theatre continues its presentation of *The Dining Room* by A.R. Gurney, through May 23 at 8pm (plus 2pm matinees) in Talent. The au-

thor of *Love Letters* and *Sylvia* brings to life this delightful kaleidoscope of the American family as life unfolds around the dining room table. A funny, charming and heartfelt story about the past, the present, and possibly the future. (541)535-5250

Music

◆ Rogue Valley Symphony presents Symphonic Series V performances at South Medford High School on May 1 at 8pm and May 2 at 4pm. Guest artist will be 21-year-old Andrei Ponochevney of Belarus, who took first prize at the prestigious William Kapell International Piano Competition last summer. He'll play Chopin's Piano Concerto No. 1. The performance will also include Weill's *Suite from Three-penny Opera*, and Grofe's *Grand Canyon Suite*. Andrei Ponochevney (541)770-6012



◆ The Rogue Valley Chorale under the direction of Lynn Sjolund will present *How the West Was Sung* or *The Chorale at the Corral* as its final concert of the '98-'99 series, with familiar melodies in the Western tradition. The 75-voice choir will be accompanied by harmonica, banjo and guitar as well as piano. Featured on the program will be "Hiawatha's Wedding Feast" by Samuel Coleridge-Taylor with words by H.W. Longfellow; selections by Aaron Copland; musical arrangements of well-known favorites by Normal Luboff, Robert Shaw and Robert DeCormier. Saturday May 15, 8pm; and Sunday, May 16, 3pm, at the Craterian Ginger Rogers Theater, 23 S. Central Ave., Medford. (541)779-3000.

◆ The Wind Band of the Jefferson Baroque Orchestra will offer a program entitled *Festive Music for Winds, Brass & Percussion* on Saturday, May 8 at 8pm at Newman United Methodist Church on 6th & B, Grants Pass, and on Sunday, May 9 at 4pm at the First United Methodist Church, 175 North Main in Ashland. Joining the JBO for this performance will be baroque trumpet virtuoso Joyce Johnson-Hamilton, professor of trumpet at Stanford University. She will play trumpet concertos by Albinoni and Molter as well as Lully's *Carousel*. There will be a lecture one hour before each performance in the hall, free to ticket holders. Tickets are \$16/\$14 and will be available at the Book Stop in Grants Pass, Cripple Creek Music in Ashland, at the door, or by calling: (541)592-2681 in the Illinois Valley; (541)479-5806 in Grants Pass; (541)776-7215 in Medford & Ashland.

◆ Performing under the direction of Don Meeker, The Rogue Valley Harmonizers Men's Barbershop Chorus presents *It's A Wonderful Life*. Sure to bring back some memories, the performance will feature songs by the chorus, three

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

chapter quartets, and from the Portland area "Bachelor Party" and "Reunion." Showtime is May 8 at 2:30pm and 7:30pm at North Medford High School. Tickets are \$12/\$6 and may be purchased at Piano Studio and Showcase in Medford, Paddington Station in Ashland, or at the Auditorium Box Office prior to the shows. (541)772-0099 or (541)535-1352

◆ Sukay performs at the Unitarian Fellowship, 4th & C in Ashland on Saturday, May 15 at 8pm. A World/International Music Indies award-winner, Sukay is one of the most celebrated Andean music ensembles in the world. With resounding panpipes, haunting flutes and fast-paced rhythms played on the charango, Sukay creates a pulsating sound reminiscent of the energy and



Writer and JPR commentator Diana Coogee will read from her new book, *Fire from the Dragon's Tongue*, on May 8th in Cave Junction.

strength of the Andes. Tickets are \$12 in advance and \$14 at the door and are available at Cripple Creek Music in Ashland or by phone. (541)482-4154

◆ Internationally known viola d'amore soloist Dr. Dan Thomason will give a recital of baroque and classical chamber music for viola d'amore as a fund-raising benefit for the Jefferson Baroque Orchestra on May 29 at 8pm at St. Luke's Episcopal Church in Grants Pass, and May 30 at 4pm at the Congregational Church in Ashland. Tickets are \$10 and are available at the Book Stop in Grants Pass, Cripple Creek Music in Ashland, at the door, or by calling. (541)592-2681 in the Illinois Valley, (541)479-5806 in Grants Pass, or (541)776-7215 in Medford & Ashland.

◆ Planet Peace and Jefferson Public Radio present Ulali in a benefit concert for Honor the Earth on Tuesday May 18th at 8pm at the SOU Recital Hall in Ashland. Ulali is a Native women's vocal trio encompassing strong traditional roots and personal contemporary style accompanied by the drum, rattle and stomp. Their sound is lush, exciting and powerful. Ulali is featured on the soundtrack of the award winning Miramax film *Smoke Signals*, and joined the Indigo Girls and Robbie Robertson on their latest recordings. Ulali is now signed with Columbia Jazz and their upcoming release is co-produced by Branford Marsalis. Tickets are available in advance at Heart & Hands, or at the door. (541)482-0882.

Exhibits

- ◆ Schneider Museum of Art on the campus of Southern Oregon University presents an Art Faculty Show and also works of Pipo Nguyen-Duy: *Monet's Garden at Giverny* through June 12. Museum hours are Tuesday-Saturday, 11am-5pm and First Fridays 5-7pm. (541)552-6245
- ◆ Hanson Howard Gallery presents watercolors by Barbara Eshoo and sculpture by Claire Barr Wilson through May 31. A First Friday Reception will be held May 7 from 5-7pm. Gallery hours are 10:30-5:30pm Tuesday-Saturday and by appointment. Located at 82 N. Main Street in Ashland. (541)488-2562

Other Events

◆ Jefferson Public Radio will present a variety of events and celebrations in connection with the station's 30th Anniversary. These will include performances by Vance Gilbert, Buckwheat Zydeco and others; and appearances by *Afropop Worldwide* host Georges Collinet, and *St. Paul Sunday* host Bill McLaughlin. For more information, see the Spotlight section on page 13, or call the station. (541)552-6301.

◆ The Galleries at Rogue Community College are calling for entries for the 2000 Exhibit Season. All media are acceptable. Site installation proposals are encouraged. Proposals must be supported by slides. Open to all artists 18 years of age or older. All entries must be original and have been executed within the last two years. The artist will be responsible for all shipping costs to and from the Gallery. There is a \$5 processing fee which includes a published Directory/Schedule of accepted artists. Each slide should have the name of the artist, title, size and medium, and slides must be marked with a red dot in the lower left-hand corner. The deadline for submission of slides is postmarked June 1, 1999 (Notification by June 30, 1999). Send entries to: Galleries, Rogue Community College, Attn: Tommi Drake, 3345 Redwood Hwy., Grants Pass OR 97527. Call for more information. (541)471-3500 Ext. 224

◆ *Duck Soup for the Soul: An Evening with Swami Beyondananda* takes place at the Unitarian Fellowship, 4th and C Streets, Ashland, on Saturday, May 8 at 8pm. Join the Swami for an evening of fun, laughter and insight. Outlining the principles from his new book, the Swami initiates the audience into the Way of the Fu Ling Master, offering plenty of comedy disguised as wisdom. For ticket information call. (541)482-4154

ILLINOIS VALLEY

Events

◆ Writer and JPR commentator Diana Coogee will be reading from her new book, *Fire from the Dragon's Tongue*, at Foris Vineyards' open house and wine tasting event on May 8. The open house lasts from 11am-5pm; the reading will be at 2pm. *Fire from the Dragon's Tongue* is a compilation of selected commentaries from Diana Coogee's broadcasts that center around the theme of nature. It includes such favorites as "Oregonians' Words for Rain," "Cold Feet," "When God Forgot the Chlorophyll," and "Leaf Blowers on Trial." The reading at Foris Vineyards is entitled, "In the Spirit of Bacchus." Foris Vineyards is located at 625 Kendall Road in Cave Junction, Oregon. For more information about the reading, open house and wine-tasting, contact Foris Vineyards at (541)592-3752.



The cast of Oregon Cabaret Theatre's *The Shakespeare Revue*: Wade McCollum (foreground), (from left) Ellen Lawson, Karen Skrindle, Peter Giffin, and Rob Jones.

KLAMATH FALLS

Theater

◆ Rag Tags at Ross Ragland Theater present *Island of the Skog* on May 5 at 7:30pm. Based on Steven Kellogg's classic book, this Dallas Children's Theater Production is a musical tale of Jenny the mouse and her friends who take a journey to escape the mean city cats. (541)884-LIVE

◆ The Linkville Players present *Love, Sex, and the I.R.S.* by William Van Zandt & Jane Milmore, directed by Jan Kelley, May 7 through May 29 in the theater at 201 Main Street. This hilarious comedy may be just the chance to change your mind about tax season forever. (541)884-6782

Music

◆ Rag Tags at Ross Ragland Theater present the Rag Tag Choir's *Spring Extravaganza*, May 7 at 7:30pm. The children combine dance, song, and dialogue with energy and exuberance for an evening of joyous celebration. (541)884-LIVE

◆ Ross Ragland Theater presents *Trout Fishing in America*, May 21 at 7:30pm. The award-winning musical duo featuring Ezra Idlet and Keith Grimwood charm audiences with their eclectic, aggressive folk rock. With songs ranging from first love to picky eaters, the musicians instill a wonderful sense of fun. (541)884-LIVE

Exhibits

◆ Two Rivers Village Arts in Chiloquin present *Garden Art*, sculpture, pots, containers, garden charms and stepping stones, through May. (541)783-3326

◆ Klamath Art Association presents an Annual Membership Exhibit May 2 through May 30, 12-4pm. Located at 120 Riverside Drive. (541)883-1833

Other Events

◆ The Boarding House Inn presents *Joseph Phelps Wine and Food Paring Dinner* on May 1; and on May 7 through 9, *Paint Your Wagon* by Christina Wehr, along with a great dinner. (541)883-8584

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Hotel Paradiso*, directed by Penny Anderson, May 1, 7, 8, 9, 14, 15, and 16. This madcap farce has been called one of the funniest comedies since the silent movies. The Betty Long Unruh Theatre, home of UACT, is located at 1614 West Harvard, in the Fir Grove section of Stewart Park, Roseburg. Show times are Friday and Sat-

urday evenings at 8, with Sunday matinees beginning at 2pm. Tickets are available at Ricketts Music, the Emporium, and the Umpqua Valley Arts Center. (541)673-2125

Director, May 23 at 3:15pm, tickets \$4/\$3. All events held at Shasta College Theatre. (541)225-4761

Exhibits

◆ Turtle Bay Museums and Arboretum on the River pays homage to the night with a multimedia installation created specifically for the Redding Museum of Art and History. *Jean Gallagher: Moondial* transforms the art space of RMAH into a dimly lit gallery offering a subdued and restful glimpse into the past. Within this minimalist garden room, visitors can relax on a moon couch while watching light projections of the lunar cycle. At one end of the gallery, blue light silhouettes an oversized moondial. At the other, several dozen back-lit photographic images of flowers appear. All of the plants are from Gallagher's garden in Chico and can be seen at dusk or by the light of the moon. Twenty species are represented. *Moondial* runs through June 6. (530)243-8850

◆ Turtle Bay Museums and Arboretum on the River will open its new *Butterflies!* exhibit at Paul Bunyan's Forest Camp in Redding, May 22 through September 19. The Forest Camp is located on Auditorium Drive, the first exit off Hwy 299, about a mile west of I-5. The exhibit features up to 1,000 live butterflies in flight each day inside a 100-foot long structure designed to showcase these beautiful insects. Also featured will be butterfly related art and the various plants necessary for each species to survive. An interpretive garden and a variety of educational programs will be offered. Call regarding hours and admission. (530)243-8850

COAST

Exhibits

◆ The Cook Fine Art Gallery in Port Orford continues its presentation of *With the Grain, Works in Wood*, an annual exhibition, through May 23. Featured artists are Scott Balogh, Pete Bauer, Rick Cook, Donna Goss, Bud King, Hugh McKay, Jerry Stoops, and Brandt Weaver. Located at 705 Oregon Street. (541)332-0045

NORTHERN CALIFORNIA

Music

◆ Shasta College Center for Arts, Culture, and Society presents the following events for spring: Shasta Community Jazz Band Concert, Larry Grandy, Conductor, May 5 at 7:30pm, tickets \$4/\$3; Shasta Community Band Concert, Larry Grandy, Conductor, May 7 and May 8 at 7:30pm, tickets \$4/\$3; Student Bands Concert (Day Groups), Larry Grandy, Conductor, May 12 at 7:30pm, tickets \$3/\$2; Shasta Symphony Concert: *Music the Critics Hated*, Richard Allen Fiske, Conductor, May 16 at 3:15pm, tickets \$8/\$6; Concert Choir and Jazz Choir Concert, Ellen Southard and Lyn Bankhead, Directors, May 19 at 7:30pm, tickets \$3/\$2; Most Outstanding Music Student Recital, Music Faculty, Directors, May 20 at 7:30pm, tickets \$3/\$2; Shasta Chorale Spring Concert, Lyn Bankhead,



Sukay will bring music from the Andes to Ashland on May 15th.



LIVING LIGHTLY

Landon Hilliard

Everyday Choices: Cycling and Walking Around Town

Inconsistencies abound. For example, have you ever seen the bumper of a behemoth sports utility vehicle with a "Love Your Mother [Earth]" slogan stuck on it? Sure, one can drive even a monster truck and still love Mother Earth, but wouldn't she feel a little more love from a person driving a fuel-efficient compact? Fortunately, noticing examples like this can prompt awareness of our own principles and inconsistencies. So, in a practical sense, the question becomes: what are you willing to do in order to live according to *your* principles?

"Living lightly" is one such principle. "Be a mystery camper," advises the forest ranger, "so no trace of impact is left behind after a camping trip." But how can we live with less impact on our local communities and on ourselves? The little things do make a difference. Living lightly can be practiced every day, a little bit at a time, for instance, by your choice of personal transportation.

The next time you take a seat behind the wheel, consider your choices. Ask yourself, is this trip necessary? Could you walk, bike, or ride the bus to where you're going? If you choose to drive, can you bundle your errands to save another auto trip later? Planning ahead is the essence of living lightly. Take a deep breath and slow down. You'll accomplish nearly as much and feel better doing it.

The Ashland Bicycle and Pedestrian Commission, a volunteer group, promotes all "auto-free" transportation and in doing so supports "sustainable" living. A sustainable town requires that people examine their dependence on the automobile. Like any town in the region, auto dependency affects Ashland in obvious ways: traffic congestion, noise, and air pollution; and also

in less noticeable ways, like water contamination (petroleum product run off), lower property values, and community disconnection. More people using auto-free transportation is a way to have a cleaner, quieter, and healthier place to live.

IN A PRACTICAL SENSE,
THE QUESTION BECOMES:
WHAT ARE YOU
WILLING TO DO
IN ORDER TO LIVE
ACCORDING TO YOUR
PRINCIPLES?

It works as well with a burley truck driver as it does with a dainty lady. Remember, eye contact with the driver is vital. Practice on your bicycle as you approach intersections (where most accidents occur). On your daily constitutional, perform the routine on unsuspecting drivers. Those ambitious enough for "Hi, Pat!" immersion may want to find a busy intersection and let it rip. Joking aside, this technique may save your life. In the meantime, it will spread safety and cheer around your town, whichever town it is.

As well as raising awareness of safety concerns, the Commission works to advance walking and cycling as convenient, attractive, and most importantly, legitimate modes of transportation. We aim to debunk the "only for fitness and recreation" myth.

As the centerpiece of Ashland infrastructure, Siskiyou Boulevard and the possibility of its redesign is a major interest of the Commission. Good road design (a.k.a., infrastructure) sets the tone for all users and, as such, is essential for making cyclists and pedestrians feel comfortable. For example,

narrowing sections of road ("neck downs") on Ashland's Main Street slows traffic and creates shorter and briefer pedestrian crossings. Drivers use visual clues to determine their own travel speed. Wide and clear road means fast; tight and busy street means slow. How would you characterize Ashland's Siskiyou Boulevard? A speedway? At any rate, the call for its redesign is growing. A rebuilt boulevard would offer "multi-modal equity" as it would accommodate cyclists, pedestrians, public bus service, as well as (slowed) motorized traffic.

New facilities in Ashland include the soon-to-be-completed Central Ashland Bike Path, a zippy route that follows the rail line from Railroad Park to Tolman Creek Road. Also, shiny green bicycle lockers are in place downtown at the Pioneer Street parking lot. And they're big! Each locker stows one bike and all the gear you own.

If you live in Ashland or if you visit, you can join a Town Cruise and ride the Boulevard as you never have. Bicyclists ride safely (and legally) as a group during rush hour to bring attention to the need for slower auto speeds and to show support for a redesigned Siskiyou. This is friendly, engaging activism-Ashland style. Then, on May 13, Ashland Free Ride Day will ask Ashlanders to leave the auto at home for a day and try another way around town.

Bicycle education for children is also coming to Ashland! The Bicycle Safety Education Program created by the Bicycle Transportation Alliance will teach sixth graders the "rules of the road" as well as safe and skillful riding habits. Local school teachers will learn how to conduct future bike courses. Need a fix? The Ashland Community Bike Program opens its repair shop for anyone to use. Check out the array of used children's bikes or fix your own with shop tools.

We have a chance to create what we imagine. What better place and time to form a community that supports healthy principles for living? If we slow down, we can do it. When is *your* next auto-free day?

NOTE: *The Ashland Bicycle and Pedestrian Commission meets once a month. We welcome all ideas. For information or to tell us what you think, call Maria Harris, City of Ashland Planning Department, at (541) 552-2045.*

Landon Hilliard rides a bike around town. Otherwise, he walks or takes the bus.

Listener Feedback Through the Ages



Stu Burgess hosts and Tom Gass engineers the Ashland City Band broadcast in 1988.



Jeff Sherman services a translator battery pack.

From the beginning, JPR has received feedback from supporters (and detractors) by any and all available means: the mail, telephone, conversations on the street, at events, in print and other media, and now over the Internet. The staff always appreciates the supportive letters, benefits from thoughtful constructive criticism, and accepts the inevitability that no matter what, it's impossible to please everyone. Looking back at the enormous piles of letters which have accumulated over the years—we save them all, positive or negative—it's gratifying to realize how deeply this public radio effort has affected people's lives. A sampling of appreciative thoughts through the ages:

1977

"Both the quality and variety of your program offerings make KSOR broadcasting a strong candidate for the role of cultural pathfinder in the mass media of this community. We appreciate your presentations of classical music, regretting, however, the perhaps unavoidable emphasis on music of the 19th century... We've seen great things that a radio station can achieve and we do hope that KSOR continues to grow and explore. Don't stop!"

—MR. & MRS. R.L. CARSON, ASHLAND

"I wish I could send a couple hundred. Fifteen bucks is a pittance compared to the importance I attach to the station, and the pleasure I derive from it. I mean, that's like one (cheap) ticket to the opera! I strongly believe in supporting what's important..."

—JOHN MILLER, ASHLAND

1987

"I recently had the fortune, or maybe misfortune, to travel through the east and west coasts of the U.S. There was not one public radio station that I listened to that had the quality programming that KSOR has. The first sounds of home came in loud and clear at KSOR. Many thanks."

—ELIZABETH FUJAS, ASHLAND

"I hate to tell you I'm moving because you were the first friends I made here six years ago. Alas, times change, dreams disintegrate. Please send the remainder of my 'subscription' to the *Guide* to my ex-husband. Maybe, if you're lucky, you can get some money out of him! We both enjoyed your programming immensely."

—J.K., ROSEBURG

1981

"We in the Illinois Valley would be lost without KSOR."

—D.M. & LAURA MURPHY, SELMA

"As far as I'm concerned, elimination of KSOR [due to state funding cuts] would be a disaster. It would force us all to return to a wasteland, in which country and western music is interrupted only by Paul Harvey and the incredibly inept local radio newscasts... The loss of the only worthwhile, intelligent radio broadcasting in this area would result in irreparable damage to the cultural climate of Southern Oregon."

—MARY ANN CAMPBELL, MEDFORD
(addressed to Senator Ed Fadeley, Chairman, Joint Ways and Means Committee)



Margaret Hanson, receptionist worked for JPR in the '80s

1994

"It might seem strange with our current address that we continue to subscribe to Jefferson Public Radio, but I assure you that it's a very conscious decision... We've found that though OPB [Oregon Public Broadcasting] is able to purchase more nationally syndicated programming, we were much happier with JPR. The variety of programming engendered in much of your listening area by having at least two separate services is marvelous; the *Jefferson Monthly* is a well-conceived and informative vehicle; and JPR's local programs do not suffer at all in comparison with OPB, especially since so many more hours of programming originate locally on JPR... It's our feeling that Jefferson Public Radio accomplishes much more with less funds

SPOTLIGHT

and less population base than we would believe possible."

—ARTHUR & KELLY FREELAND, PORTLAND

"Jefferson Public Radio is one of the greatest inventions since canned beer and sliced bread! Moving to the small town of Bandon led me to fear that I would have to get used to either country & western or the silence of the woods; and I was pretty well resigned to having to try to pull in BBC World Service on the old family short-wave for good news broadcasting. My first clue that things were going to be all right came with hearing classical music in the hardware store, the bakery, and several other businesses on my first day in town..."

—J.H. OLSON, BANDON



Dee Reynolds,
membership
secretary

1997

"I am writing to commend you for your excellent public service in providing the latest information about the flood disasters in Southern Oregon and Northern California... I am sorry to say I have found no other radio stations, even those who call themselves "news" stations, who have provided such good coverage... While I am a Jefferson Public Radio subscriber, I also feel I'm getting my money's worth as a U.S. taxpayer, something I can't always say about every government-supported program."

—PAMELA HALL, GOLD HILL

"I find it delightfully incongruous that one of Jefferson Public Radio's greatest assets exists not on airwaves but in the form of printed media. I refer to... the *Jefferson Monthly*... What a bonus for being a member of JPR: great radio programming, and a quality monthly periodical!"

—DAVE HOCKER, TAKILMA

1998

"I am a total addict to the News & Information station..."

—BERNICE GARDNER, MEDFORD

From p. 33



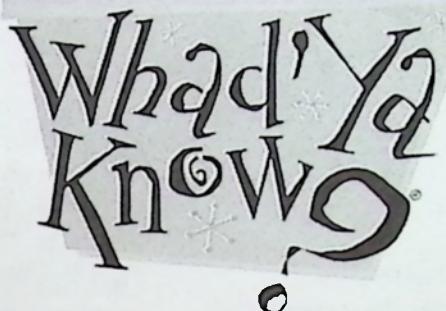
Bill McGlaughlin

on the SOU campus to host this exciting night of exotic rhythms featuring the latest music from Africa, the Caribbean, the Americas and the Middle East. Heard every Saturday afternoon on JPR's Rhythm & News Service, *Afropop Worldwide* debuted more than a decade ago and is widely credited as one of the most important early developments to the spread of world music in the U.S. This is a rare opportunity to spend time with the preeminent ambassador of world music.

Sunday, June 6th — At press time details of our final event were only on the brink of being confirmed. We've been working with National Public Radio (NPR) to bring an NPR newscaster to our region. Listen to JPR during the coming weeks, or check out the June issue of the *Jefferson Monthly*, for details.

For tickets and information to JPR's 30th anniversary events call us at (541)552-6301. IM

Michael Feldman's



All the News that Isn't

Afraid my marriage might be in trouble—my wife says she wants to run for the Senate in New York.

A federal panel finds marijuana has medical benefits despite the fear that it might cause people to go on to harder diseases.

New life has been breathed into the Star Wars missile defense as Bill Gates offers to fold it into the Windows operating system.

Legislators come up with a piece of legislation, "The Patient's Bill of Rights:"

1. You have the right to be sick
2. You have the right to keep any and all parts removed, and screen rights to anything that might make the Guinness Book of Records TV show
3. While you don't have the right to choose a doctor, tell us what you're looking for and we'll see what we have in back
4. You have the right to wait in an emergency room with an axe in your head for the first available intern
5. You have the right to a second opinion—you're ugly!

That's all the news that isn't.



12 Noon Saturdays on
News & Information Service

Open Air

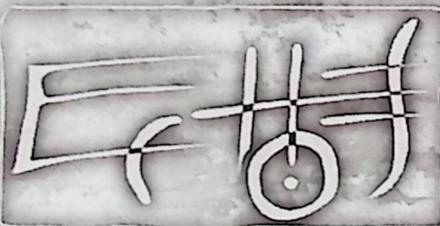
Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer-songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts, Maria Kelly, Eric Alan, and Johnathon Allen guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri
9am-3pm &
10pm-2am
on Rhythm &
News Service

Open Air

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Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

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WEEKNIGHTS • 8PM-10PM

Rhythm & News

THEATER

Alison Baker

Othello

By William Shakespeare
Directed by Tony Taccone
Through October 31

El Paso Blue

By Octavio Solis
Directed by Timothy Bond
Through June 26
At the Oregon Shakespeare Festival

I make no secret of the fact that I prefer a tragedy to a comedy any day. So imagine my delight when, among the plays that opened in February at the Oregon Shakespeare Festival, I found two of the former. *El Paso Blue*, by Octavio Solis, which premiered in San Diego in 1994, is about a Latino man who loves a white woman from another culture. *Othello*, by William Shakespeare, is about an African man who loves a white woman from another culture; it opened in London nearly four hundred years earlier. One of the nifty things repertory theatre does is juxtapose plays like these. You can watch a famous old one in the afternoon and an unfamiliar new one in the evening, then spend the rest of your vacation figuring out which tragedy is more satisfyingly tragic.

Of course, when one of the playwrights is Shakespeare, actually comparing them may be a trifle unfair. *Othello* has been one of Shakespeare's most popular plays since its first performance in 1604. The story—for anyone who *doesn't* know it—is this: Desdemona, a young noblewoman of Venice, has eloped with Othello, a foreign general who is the toast of Venetian society. But just because someone's a hero doesn't mean you'd want your daughter to marry him; Desdemona's father, Brabantio, is furious when he finds out.

Brabantio has been informed of the elopement by Iago, Othello's ensign. Iago has recently been passed over for promo-

tion, which hasn't improved his outlook on life; a bitter and manipulative sort of fellow, he begins a campaign to convince Othello that Desdemona is cuckolding him. His dastardly plot leads to catastrophe.

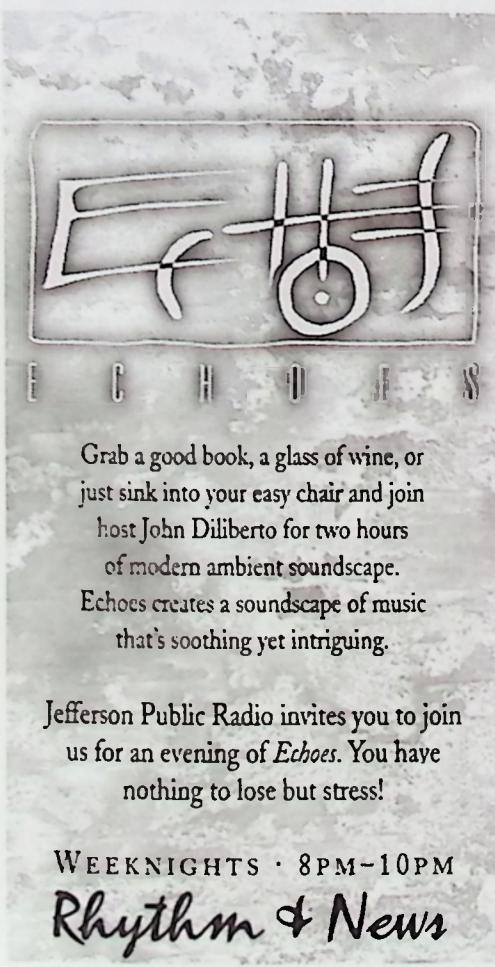
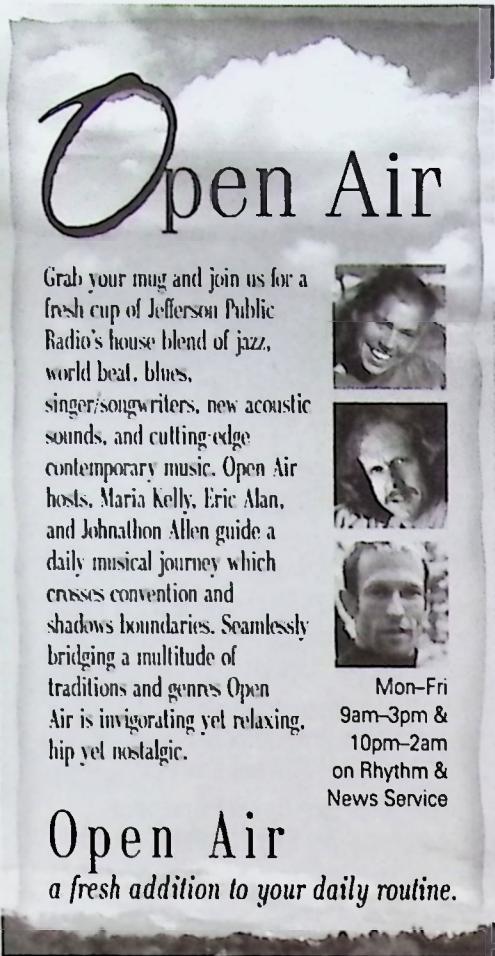
Derrick Lee Weeden is Othello (anyone who knows his work, let alone his voice and

physique, would be shocked if he hadn't been cast in the role). He is noble as a soldier and charming as the beguiled lover—he convinces us that Othello has little experience of romance, having spent his youth in the military. Watching Iago destroy him is heartbreaking.

But Anthony Heald as Iago is delightful. He is funny, quick, and endearing—there's nothing of the snake about him. But when we see how he treats his wife, Aemilia (Robynn Rodriguez), we realize this Iago would fit the twentieth-century bill as an abuser.

The role of Desdemona, played here by Amy Cronise, is a curious one. She's a determined woman who doesn't so much deny her father as simply set his wishes aside when she marries Othello; she's an impressionable virgin who has been wowed by Othello's stories about himself; but as Othello changes, her self-confidence crumples, and by the end of the play she blames herself for bringing on her own death. One thing we know: she's as inexperienced with men as Othello is with women. Put those two at the mercy of Iago and what else but tragedy can result?

JUST BECAUSE SOMEONE'S A
HERO DOESN'T MEAN YOU'D
WANT YOUR DAUGHTER TO
MARRY HIM.



El Paso Blue tells a more tangled tale. Al (Thom Rivera) is a young Mexican-American man who agrees to take the rap for a bungled burglary committed by his friend Duane (Ray Porter), who once saved his life. Before he heads off for jail he takes his wife, Sylvie (Linda Halaska), a blonde former beauty queen, to stay with his father, Jefe (Armando Duran). Jefe immigrated from Mexico years ago, but failed to find the success that life in the United States promised; he's subdued and bitter. Even so, Jefe and Sylvie fall in love, and when Al gets out of jail they flee. Al heads out after them with Duane and China, a rather sinister Latina woman (Vilma Silva) who claims to have seen the lovers, at his side.

The intimate Black Swan Theatre is perfect for this gripping performance. Michael "Hawkeye" Herman plays guitar in the back of a pickup on the set throughout the play, and the music, a sort of country blues which he wrote (and some of which Sylvie sings to great effect), deepens and expands the action. The dialogue is lively and funny, especially China's foul-mouthed street wisdom and the occasional radio transmission from Duane, who picks up signals on the metal plate covering the hole in his skull, the result of saving Al's life.

Sylvie spends the first part of the play drunk, but after she falls in love with Jefe—she says he's the first man who ever told her "I love you"—she sobers up. She tells us that Mexican men hold a mystical attraction for her; it turns out that her father died tragically in Mexico, and that the circumstances of this loss set her on the path to drink and ruin. I think the play falters here; it's too facile an explanation. Assigning motives to human emotions and even actions trivializes them. How much more interesting to ponder an American beauty queen's alcoholism, not to mention her obsession with Latino men, without bringing her dead father into the plot! Likewise, the revelation that Al's long-standing estrangement from his father stems from his belief that Jefe killed his mother is over-simple. The father-son relationship is loaded with intrigue even when neither one is suspected of actual murder.

That's where I think Will Shakespeare did a better job of making a tragedy. What motivates Iago? What brings the obedient Desdemona to leave her father for the Moor? Why does Othello fall prey so easily to Iago's lies? Shakespeare's more interested in *what* they do than *why*. He leaves

it to us to fret about motive.

That's a bit of a paradox, isn't it? The more the writer explains about his characters, the less engaging they are, while the playwright who shows us his characters' actions but leaves their pasts undiscovered, their motives unknown, draws us more deeply into the story. It's when a character is as enormously unknowable as the flesh-and-blood person sitting beside us in Row B, Seat 3, that we truly believe he's real. **[M]**

Alison Baker may or may not be enormously unknowable, but she's real and living near Ruch, Oregon.



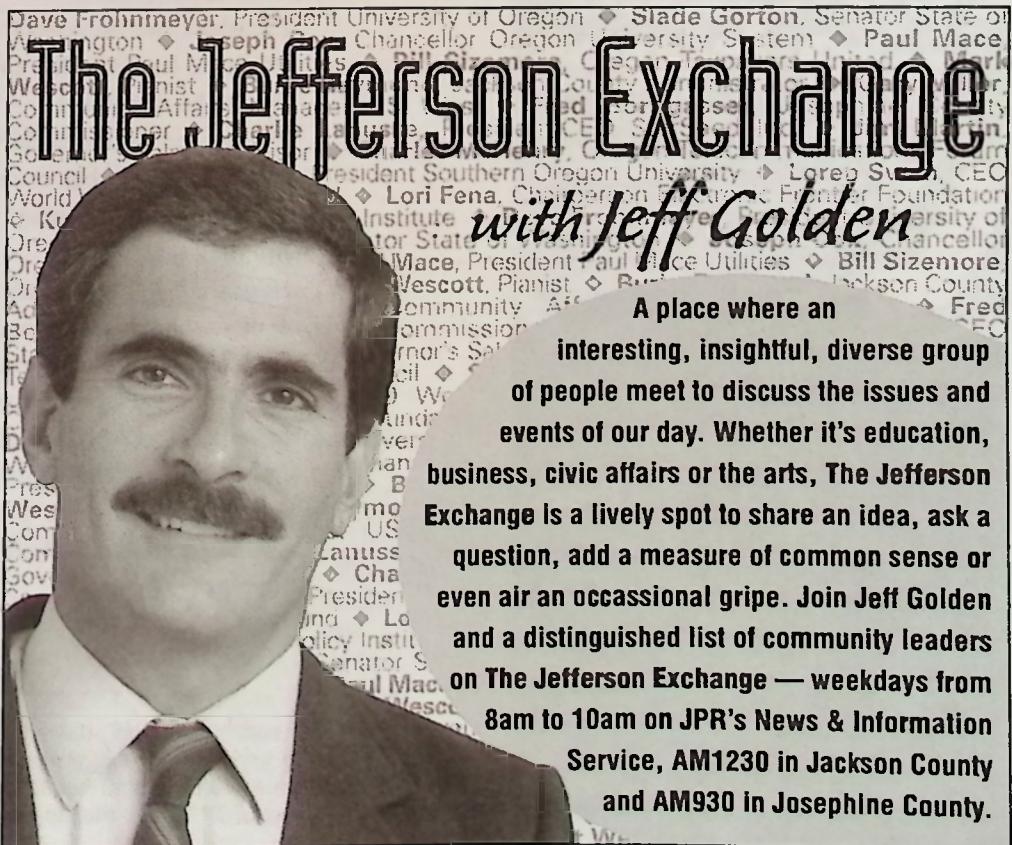
OUTLOOK

From p. 7

resorts, more development on "secondary" farm land, forest dwellings—are not new. They are the alternatives Oregonians considered and rejected 30 years ago because Oregonians knew where those policies would lead. They only had to look north and south on I-5. It is worse 30 years later.

From Bellingham to San Diego, 75 percent of all Americans who live west of Denver are shoehorned into a strip of urban sprawl 100 miles wide along Interstate 5—the Pacific Slope. Oregon's land use debate is moving beyond the question of "where will we put all those people" to "should we even try." The new debate will challenge the assumption that sprawl is the inevitable handmaiden of economic growth. **IM**

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



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POETRY

Mismatched Shoes

BY YUSEF KOMUNYAKAA

A tiger shark
Swims from the mother stream,
Away from danger
Or hunger, to an unknown
Planet orbiting a dreamer's head.
My grandfather came from Trinidad
Smuggled in like a sack of papaya
On a banana boat, to a preacher's
Bowl of gumbo & jambalaya, to jazz;
The name Brown fitted him like trouble,
A plantation owner's breath
Clouding each filigreed letter.
He wore a boy's shoe
& a girl's shoe, with the taste
Of mango on his lips.
Gone was his true name
& deep song of Shango,
But for years it was whispered
Same as a poor man might touch
A lover's satin glove
From another life.
The island swelled in his throat
& calypso leapt into the air,
Only to be amputated
By the wind's white blade.
Yet, he could coo big, country women
& glide into an improvised
Jitterbug that tripped
Hearts. All-night blackjack
& moonshine in mill towns
Took him early. We had paid
Our death taxes, but my grandmother
Never stopped whispering his name.
I picked up those mismatched shoes
& slipped into his skin. Komunyakaa.
His blues, African fruit on my tongue.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

Charmed

BY YUSEF KOMUNYAKAA

I jump between the cat
& a bird. The cat cries
as though I had struck her with a stick.
If animals possess souls
her cry's close to sin.
She moves toward the bird.
Women have moved gently
toward me—& me toward them—
this way. Some dance
concealed under the skin,
creatures of habit.
The bird sits perfectly lost
like a flower. So red.
Lost behind the five colors
of the cat's eyes brighter
than truest memory of water.
The cat has pierced him
deeper than bad luck,
moving like a hand buried
in the dark. Years ago
I stepped between a woman & man
at each other's throat,
both turning against me.
I try to shoo the bird away.
I pick him up & his small heart
flutters through me.
The bird has no song left.
I close my eyes,
I place him on the ground,
I back away.

YUSEF KOMUNYAKAA won the Pulitzer Prize for Poetry for 1994 and the Kingsley-Tufts Poetry Award for his book of new and selected poems, *Neon Vernacular*; in 1998 he won the American Academy of Arts and Letters' Morton Dauwen Zabel Award given to writers with "progressive and experimental tendencies," for *Thieves in Paradise*. Komunyakaa grew up in Bogalusa, Louisiana. He served in Vietnam as a correspondent and editor of *The Southern Cross*, and received the Bronze Star. Komunyakaa has been poet-in-the-schools in New Orleans, Holloway Lecturer Writer-In-Residence at UC Berkeley, and currently is Professor of English at Indiana University. "Mismatched Shoes" appears in *Magic City* (Wesleyan University Press, 1992); "Charmed" appears in *Neon Vernacular* (Wesleyan University Press, 1993). Komunyakaa read his work in Ashland in March as part of the International Writers Series.

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FROM NATIONAL PUBLIC RADIO



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So much has changed in the nearly 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



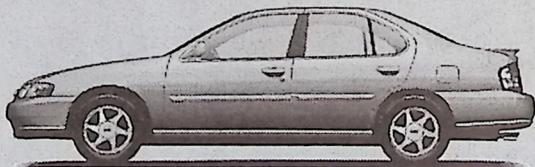
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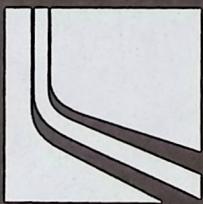
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